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ABSTRACT

Intended to help elementary and intermediate level students develop a global perspective, this manual contains ready-to-use activities dealing with the concept of myself and others. The materials can be used in courses in the social studies, language arts, mathematics, arts, and science, or in interdisciplinary courses. There are four parts to the manual. The first three parts, intended for the primary grades, contain activities to help students explore how they are interconnected with other people in the school, in the neighborhood, and in the community and recognize similarities between their lives and concerns and those of people in other cultures. Activities involve students in exploring their neighborhood, making a community quilt, examining systems to which they belong, and examining lullabies from various cultures. The activities in the fourth part, intended for intermediate students, help students learn about the larger world, e.g., students examine poetry and short stories to see how people from different cultures like animals. Information provided for each activity includes purpose, areas of study, suggested time, objectives, and specific teacher instructions. (RM)

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Myself and Others

By Alexis Aquino-Mackles, David C. King, and Margaret S. Branson

Jo Renee Fine

The handbooks in the GPE Humanities Series are being developed as part of the project GLOBAL PERSPECTIVES: A HUMANISTIC INFLUENCE ON THE CURRICULUM, *which has received substantial funding from the* ***National Endowment for the Humanities.***

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INTRODUCTION TO THE HUMANITIES SERIES

David C. King and Larry E. Condon, *Project Co-Directors*

The project Global Perspectives: A Humanistic Influence on the Curriculum, *of which the Humanities Series is a part, is based on the premise that achieving a global perspective involves more than educating about the world—it involves education which will help young people live in, respond to, and shape their world. The learning that results in this does not come from any special course or discipline, but can be developed throughout the curriculum. The needs for different grade levels and courses are varied and the project materials are designed to meet them. We have designed the materials for teachers, teacher trainers, curriculum planners, and goals committees. Boards of education, and all who work with and are concerned about the schools may also find them useful.*

One can never say that a curriculum is finished. Rather, it is a process—a continuing series of shifts and changes that we make in our effort to provide training that will better prepare young people for the future. As the closing decades of the 20th century approach with what seems to be alarming speed, we find ourselves living in a highly complex world, in an age characterized by wrenching changes and ever-increasing interdependence in such a world, the dynamics of curriculum as a process become more and more important.

The materials developed in this project, *Global Perspectives: A Humanistic Influence on the Curriculum*, represent part of that process. They possess a high degree of built-in flexibility—a flexibility that encourages adaptation to personal teaching styles as well as the needs of individual students, a flexibility that permits responsiveness to the concerns of the local school and the community, and that can provide room for future change.

Each handbook in the Humanities Series offers ready-to-use lessons and activities as well as suggestions for lessons you can develop yourself. The materials can be used in individual courses in the social studies, humanities, language arts, and science. They can also be used as the basis for team-teaching and other multidisciplinary approaches. The handbooks can go along with existing texts and other materials; no special preparation or purchases are necessary.

Throughout the project's three years of development, hundreds of professional educators have addressed themselves to this question: *What kind of schooling do today's students need as preparation for the kind of world they will have to deal with?*

Many of the answers you will encounter in these handbooks fit what Arthur Combs calls the "new goals for education"—goals which are both "holistic and human." He feels that the major objectives of schooling must be "the development of intelligent behavior, the production of self-propelled, autonomous, creative, problem-solving, humane, and caring citizens."[1]

While such goals have roots deep in the traditions of American education, there still is no simple formula for their achievement. Throughout the project's development period, we have aimed for the kind of holistic and humanistic approaches that can build toward those goals. We have not created new courses and are not asking teachers to make drastic changes in what they teach or how they teach it. Instead, the project has focused on ways to make existing courses more responsive to the needs and opportunities of a new age.

Working Goals for Global Perspectives: A Humanistic Influence on the Curriculum

We seek to develop thoughtful, creative, caring adults able to function effectively as individuals and citizens. For this we believe students need a global perspective which can be approached through a curriculum that includes opportunities—

1. To learn to recognize the interconnections between one's own life, one's society, and major global concerns such as environment, resources, population, and human rights—and how these interconnections affect our future options and choices.
2. To develop an understanding of basic human commonalities; at the same time recognizing the importance of individual and cultural differences.

3. To develop an awareness of how perceptions differ among individuals and between groups.
4. To develop the skills which enable adequate responses to an electronic age, with its increasing volume of information and technological choices.
5. To acquire an ability to respond constructively and flexibly to local, national, and global events, as individuals and as members of groups.

Objectives as Building Blocks

You will note that the objectives listed for many of the activities deal with the building of skills in processing information and in gaining experience with the concepts. In one middle-grade lesson, for example, students analyze why the telephone was initially regarded by many with such disapproval and why its potential was not foreseen. Although this activity may seem remote from learning about the pressing concerns of a global age, this episode is important in adding to students' understanding of change as a force and how people respond to it.

The competencies and perspectives today's young people need are best developed in a sequential pattern, beginning with the earliest grades. Practically every course in the curriculum can add specific building blocks to the process.

AN EXAMPLE

One frequently listed goal of modern schooling is to help students understand and respond to the complex of environmental concerns that touch all our lives. If we specify particular objectives to be achieved by certain grade levels, we form a picture of how learning at all levels can build toward such a goal.

Examples of the objectives (or competencies) that contribute to this goal of environmental awareness and concern might include the following:

By grade 3, students should be able to

1. describe the notion of systems by explaining how a breakdown in one part of a system will affect other parts;
2. identify systems in surroundings familiar to them—including both built and natural settings;
3. give examples of planet-wide systems such as air and water;
4. draw a picture of a natural system and label its parts.

By grade 6, students should be able to

1. identify relationships between one's immediate surroundings and the planet's natural systems;
2. define *interdependence* and give examples of its operation in human-environment interactions;
3. record changes over time in their local surroundings;
4. give examples of ways in which human actions alter natural systems, often in unintended and complex ways;
5. draw inferences about how population influences environmental situations.

By grade 9, students should be able to

1. use pictures, literature, and historical sources to draw inferences about changes in human-environment relations at various points in U.S. history;
2. give examples of ways in which modern urbanization has influenced natural systems;
3. hypothesize about how alternative plans will affect a particular ecosystem.

By grade 12, students should be able to

1. infer ways in which seemingly personal or local matters affect or are affected by larger environmental contexts;
2. recognize that creating a healthier environment can require difficult decisions, and suggest ways of measuring the possible positive and negative consequences of such decisions or actions;
3. give examples of conflicts of interest that arise over environmental issues;
4. describe ways in which people have expressed their feelings about human-environment relations;
5. identify ways in which the ongoing revolutions in science and technology have altered human-environment relations;
6. form a hypothesis about ways in which future population patterns may influence their own lives.

Four Basic Themes

Much of the learning in these handbooks is centered around four basic themes, or concepts:

1. *change*
2. *communication*
3. *conflict*
4. *interdependence*

As students become familiar with these concepts, they will find them valuable for organizing the information they encounter throughout their school careers—and beyond.

In the elementary grades, students might be taught to recognize similarities between the dynamics of conflict in an historical episode and a conflict encountered in a story or a real-life situation. These classroom experiences, in turn, can provide useful insights into how conflict operates in our lives and the positive functions it can serve. Thus, the concepts also represent one way of making those connections between the classroom and the world around us.

This focus on concept learning and application may be more difficult with upper level students who lack background in the concept approach. High school teachers

are urged to use activities which, while designed for earlier grades, do provide students with a beginning understanding of the concepts. Many teachers of grades 10-12, for instance, have used introductory activities on *systems*, designed for grades K-3, to develop familiarity with the concept of interdependence. The students were not even aware that they were being exposed to primary grade materials.

The Handbooks and Basic Skills

Others have said enough about basic skills so that we don't have to repeat here the dire warnings or the problems of low test scores. However, two important points do need to be made:

First, the development of skills does not take place in a vacuum. In fact, skills development is much more likely to be improved when students are dealing with subject matter that is real to them and inherently interesting. According to Charlotte Huck, former president of the National Council of Teachers of English:

> If our goals for children include mastery of a wide range of language functions, then we must create environments that will be supportive of this goal. Children *need* to talk and have interesting experiences so they will have something to *talk about*.
>
> Those of you who are interested in composition know that this is equally true about children's writing. Children need to have authentic writing experiences in order to produce careful observations and honest feelings.[2]

The second point about basic skills has to do with the kinds of skills most in need of strengthening. Christopher Jencks of Harvard argues that a close analysis of test scores reveals that today's students are doing better, not worse, in many skills areas. "Where problems appear," he finds, "they are with more complex skills, with the desire or ability to reason, with lack of interest in ideas and with shortage of information about the world around them."[3]

We have tried to apply these ideas to the development of basic skills:

1. to provide interesting, stimulating experiences for skill development;
2. to encourage the development of those "more complex skills";
3. to provide students with better information about and understanding of "the world around them."

> In a frustrating and sometimes frightening world there is a great need for *coping* skills and techniques. Good guidance and better preparation are needed in the skills of human relations, in dealing with uncertainties, and in learning to choose wisely among alternatives.[4]
>
> *NEA National Bicentennial Panel*

Connecting the Classroom With the Real World

One major approach to creating the kind of learning needed for our age has been to try to relate what is learned in the classroom to what is happening in the students' lives and in the world around them. Achieving what we call *global perspectives* must begin with that.

We can use a hypothetical unit on the Renaissance to demonstrate how and why such connections can be made:

Teaching about the Renaissance is one of those areas where we tend to *assume* (or hope) that students will recognize the importance of the information they are encountering. All too often, we find ourselves disappointed when only a handful show any interest in the paintings of da Vinci, the sculpture of Michelangelo, or the dramas of Shakespeare. The rest of the class sinks into a trough of boredom. They find little in the study that connects up with their own lives and interests.

But there *are* connections, and one of our tasks is to make them more explicit. A teacher might develop the Renaissance unit around a theme such as: "The environment is what we make it. And how we shape it depends on how we perceive it."[5] Classroom activities and field trips could then be used to develop insights into both the present and the past. We might begin with Renaissance architecture or art, and ask students such questions as these:

1. How did people during the Renaissance perceive *their* environment? In what ways are the perceptions of people today—including students—the same or different?
2. How are these perceptions translated into, say, architectural styles—the form and function of buildings? Are there echoes of Renaissance attitudes in our approach to shop areas, living space, natural environment, and so on?
3. Would the class want to reshape their surroundings in some way? What arrangement or styles of buildings would they prefer and why?

Other connecting themes might be: ideas about the importance of the individual, the changing role of women, the search for heroes, values attached to material wealth, and many more. Whatever theme is used to make connections with concerns familiar to students, this is a different sort of "relevance" from that which was popular a decade ago. The existing curriculum unit on the Renaissance remains, but there is now a coming together of the traditional humanities, modern social issues, and the students' personal concerns. Students become more interested in learning about the Renaissance when they see its relationship to their own situation.

If we plan our presentations with this in mind, we should be able to demonstrate to our students that just about every

topic we deal with has applications to their lives and futures.

What we call global perspectives involves more than the study of other cultures or what is commonly thought of as international relations. Global perspectives are ways of looking at experience, ways that highlight the individual's relationship to his or her total environment. And they are perspectives that can emerge readily from much of the subject matter we are already teaching.

> The question is not *whether* history is relevant . . . but what the relevance of a given historical experience might be to a given current or future one—that is, *how* is it relevant?
>
> *Historian Edward L. Keenan*

Fitting the Project Goals and Materials Into the Curriculum: An Example

In the spring of 1978, the San Francisco Unified School District launched an ambitious program to redesign and update its entire K-12 curriculum. The District's Task Force for Social Studies produced a curriculum guide which incorporated many of the ideas developed by this project, and San Francisco teachers helped in the design and testing of materials in the handbooks in the Humanities Series. A description of the San Francisco K-12 scope and sequence is reprinted below. The course descriptions illustrate how the goals of the project have been incorporated into a traditional social studies curriculum.

Other schools, state departments of education, commercial publishers, and individual teachers have found various ways of tailoring the materials to meet special needs.

EXAMPLE: **THE SAN FRANCISCO SCOPE AND SEQUENCE FOR SOCIAL STUDIES, K-12**[6]

Elementary Grades

All children bring a rich background of culture and experience to their school life. Encouraging children to build on this experience is a central part of social studies and helps to enrich the curriculum. The K-5 curriculum allows students to apply their personal experiences and perceptions to the material being explored.

GRADE K: MYSELF

Children learn about their own physical and emotional needs and explore their immediate environment. They begin to know themselves better and learn about their relationships with other people.

GRADE 1: MYSELF AND OTHERS

Students learn about themselves in relationship to families and peer groups. They develop awareness of interdependence among these social units, their similarities, diversities, and changes. By studying different family and friendship groups, students begin to discover things they have in common with humans throughout the world.

GRADE 2: MYSELF AND MY SURROUNDINGS

As horizons expand, children learn about themselves as participants in larger settings such as the classroom, the school, and the immediate neighborhood. Some knowledge is gained of neighborhoods in different communities and countries; comparisons and contrasts provide deeper understanding of the child's own surroundings—both natural and human.

GRADE 3: MYSELF IN SAN FRANCISCO

The rich multicultural framework of San Francisco provides the setting for learning about different ethnic groups, neighborhoods, lifestyles, and careers. Field trips, classroom visitors, parent participation, and other sources will aid students in understanding and appreciating the city and its heritage. Comparison with other cities in the United States and other parts of the world will broaden the learning experience.

GRADE 4: MYSELF IN CALIFORNIA

Diversity of cultural and ethnic heritage in the broadened setting of the state extends students' knowledge of themselves in relation to their social and physical environment. Students will also explore the many interconnections between themselves, California, and the world, including the heritage of groups which have contributed to California life in the past and the present.

GRADE 5: MYSELF IN THE U.S. AS PART OF THE WORLD

The concept of change becomes central as students examine the nation's growth and development. They learn about the contributions of individuals and different groups throughout the nation's experience. This study provides an historical background for understanding the United States as a changing, complex, multicultural society. Learning also places the United States in a global setting, indicating the growing interconnections between this country and other parts of the world.

Middle School

Students' horizons are extended further as they learn

more about the larger global context. As in all levels of the social studies, emphasis continues to be on the self—an exploration of the student's life and interests within expanding areas of awareness.

GRADE 6: OUR HEMISPHERE AND MYSELF

Students now learn more about themselves in relation to a larger environment—the varied texture of life within the Western Hemisphere. Selected societies in North and South America are studied to develop a deeper understanding of the nature and variety of human culture—the ways in which people in different places and at different times have organized to meet common human needs.

GRADE 7: OUR WORLD HERITAGE

Many different groups throughout human history have contributed to our global bank of human culture. Students will explore the experiences and achievements of selected groups to gain an understanding of how these groups have added to the human story. The learning will highlight common human themes as well as points of difference.

GRADE 8: THE U.S., THE WORLD, AND MYSELF

The study enables students to analyze the economic, political, and social decisions of the past that have helped to shape our modern physical and social environment. Attention is also given to the forces which have strengthened ties between the United States and other parts of the world—and how those interconnections influence our lives.

High School

A wide variety of social studies experiences—including history, geography, political science, economics, anthropology, and others—provide students with knowledge and skills to meet the challenges and opportunities of the future. Special attention is given to ways in which the social studies can help young people to prepare for adult roles and to function effectively as participants in a democratic society.

GRADE 9: GEOGRAPHY 1, 2

Geographical and social studies skills are developed in studying the interrelationships of our physical, economic, social, and political environments. Case studies will enable students to compare and contrast the ways in which different societies have adapted to a variety of geographic settings. Special emphasis will be placed on settings in Africa and Asia.

GRADE 10: ELECTIVES

In grades 10 through 12, students have available a spectrum of courses that will introduce them to more detailed or advanced study of particular subjects. These offerings may vary from school to school; some may be components of special or "magnet" programs. Special attention will be given to the role of the social studies in preparing students for career opportunities and citizenship responsibilities, and for understanding and appreciating their own cultural heritages.

GRADE 11: U.S. HISTORY 1, 2

This is a survey course, reinforcing social studies skills and concepts, and encompasses the growth, development, and traditions of our democratic society; exploration and appreciation of the roles of various cultural and ethnic groups in creating our modern society; analysis of the changing roles of women; examination of economic, industrial, and urban changes over time; the nation's rise to world power and its present role in a changing, highly interconnected global environment.

GRADE 12: CIVICS 1

A special emphasis is placed on the role of the individual as a participant in a democratic society—the rights and responsibilities of citizenship. Students gain an understanding of the practice and theory of government, beginning with the school setting and moving through local, state, and national levels, focused on an appreciation of the special opportunities provided by the democratic process. Comparative study of other forms of government places this study in a broader context.

★ ★ ★

We hope the materials in this Humanities Series will help you meet some of the important educational needs we've outlined. Your comments and suggestions are welcomed.

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1. Arthur Combs, "Humanism, Education, and the Future," *Educational Leadership*, January 1978, pp. 300 f.
2. From a speech by Charlotte Huck, quoted in *Language Arts*, vol. 53, no. 1 (January 1976), p. 78.
3. Quoted in *Education U.S.A.*, February 20, 1978, p. 187.
4. From "American Educational Futures, 1976—2001: The Views of 50 Distinguished World Citizens and Educators," by Harold G. Shane, *The Futurist*, vol. 10, no. 5 (October 1976), p. 255. A summary of the results of an interview survey conducted by the National Education Association in connection with the observance of the national bicentennial.
5. The Arts, Education and Americans Panel, *Coming to Our Senses* (New York: McGraw-Hill, 1977), pp. 3-4.
6. Adapted from the *Social Studies Task Force Curriculum Guide*, San Francisco Unified School District, April 1978. Reprinted by permission.

INTRODUCTION TO MYSELF AND OTHERS

We have divided the activities in this Handbook into those for primary grades (Part 1) and intermediate grades (Part 4). Parts 2 and 3 provide connecting links with activities that can be used at practically all grade levels. You can best decide which materials fit your needs and the learning readiness of your students.

All the materials have been tested in classrooms in various parts of the country. The development process has reflected the reactions of teachers and students and appropriate changes have been made. We have included here only those activities that have proved engaging for children while also providing important learning experiences.

Much of that learning will be familiar, and development of basic skills is always an aim. The goals of the Handbook materials are consistent with the goals of the project—to provide experiences that will better prepare children for the kind of society and world they will be living in.

Among other goals, children will

- ☐ *become aware of interconnections between themselves and others*
- ☐ *develop a positive image of themselves and of the groups to which they belong*
- ☐ *recognize the importance of cooperation in the interdependence of the classroom, the neighborhood, the city*
- ☐ *become more familiar with conflict in a nonthreatening way (for example, by learning how rules provide us with a way to resolve conflicts fairly and quickly)*
- ☐ *develop a mental image of systems and understand how that image can help them make sense of new experiences*

With the lessons in Part 3, children will begin to see that interconnections and human commonalities extend to people throughout the world, not just people in their immediate surroundings. They will learn some ways people everywhere communicate with each other and help meet one another's need for affection and a sense of belonging.

In the intermediate grade activities, children develop more complex perceptions about

- ☐ *how people express and manage conflict*
- ☐ *different ways we communicate and fail to communicate*
- ☐ *basic needs and interests shared by people everywhere*

It is probably better to use the activities of any one part in a sequential order; later activities often build on earlier ones. However, teachers have been successful in using selected materials in random patterns, fitting them in where they meet the needs of their classrooms.

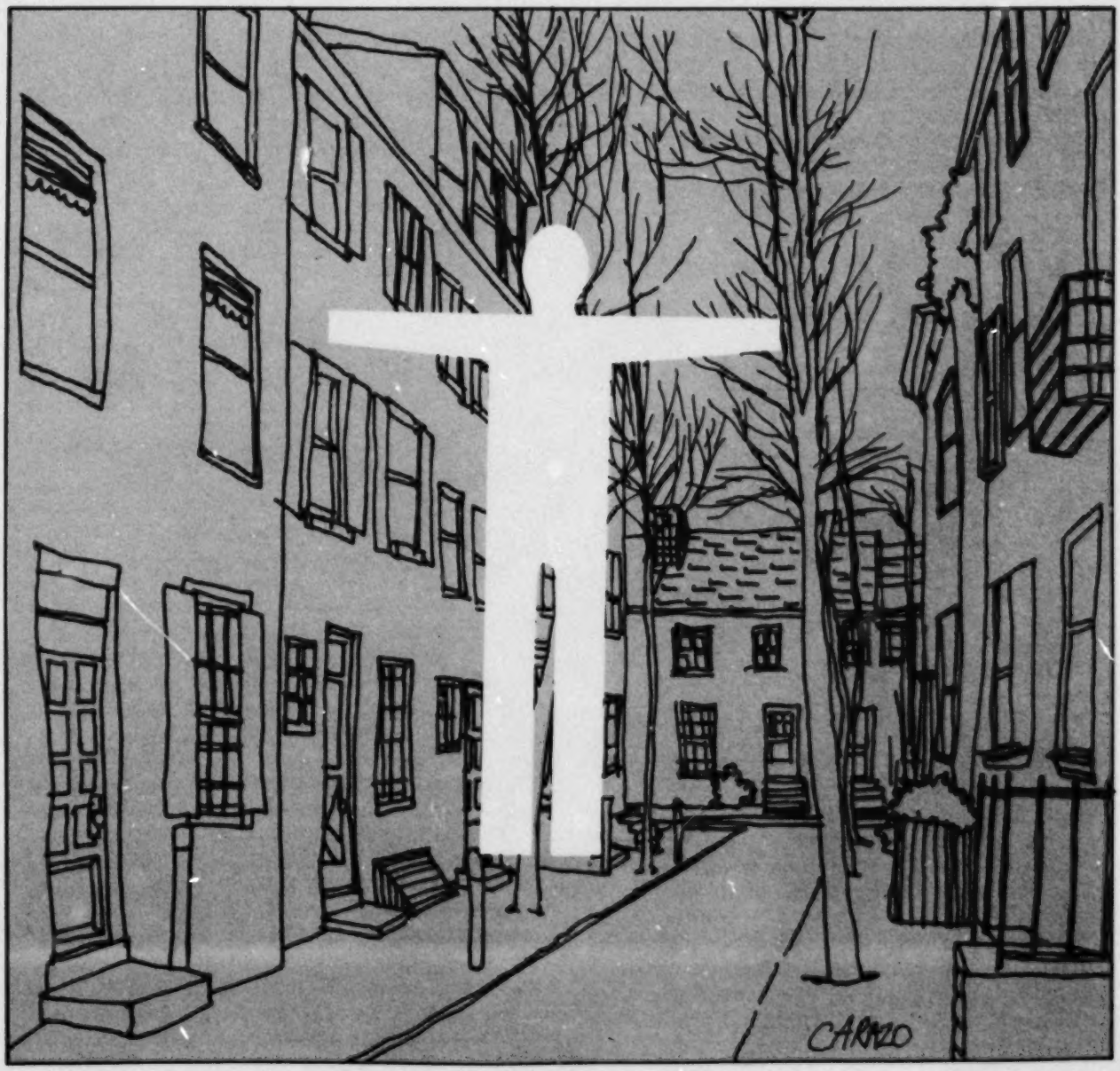
It is hoped that these lessons will be a catalyst for your own ideas about global perspectives instruction. Obviously each school and community has its own unique composition. By tailoring these lessons and others to your own classes' needs and interests, and by utilizing your school and community resources, you will be able to provide children with a variety of meaningful curriculum experiences.

Jo Renee Fine

PART ONE

Myself and the Neighborhood

ACTIVITIES FOR PRIMARY GRADES *Developed by Alexis Aquino-Mackles*



Myself and the Neighborhood

Introduction

Every primary teacher has probably had the experience of asking a five- to eight-year-old student a concrete question and receiving an enthusiastic but erroneous reply. To the question "What state do you live in?" a student may respond with the name of his or her city or street. Or to the question "How far do you think it is from Oakland to San Francisco?" a student may reply, "A hundred miles." One reason for these misinformed answers is the child's immature sense of distance and time, which only maturity and experience can alter. Children may be very much aware of their immediate world—the street, the school, the neighborhood—but unaccustomed, and therefore unable, to see the larger world that reaches beyond the immediate experience of daily life. By exploring with students what is in fact closest and most familiar to them—family, friends, school neighborhood—a teacher can help students begin to understand the interconnections between the self and the world. Eventually, the students who understand their role in the immediate context of daily life will be able to comprehend that each person plays an important part in an even larger environment.

Field trips which make a laboratory of the school neighborhood are an indispensable aid in teaching children about their roles in a larger world.

Purpose

Through concrete, meaningful experiences students become familiar with their neighborhoods.

Areas of Study

Social Studies (recognizing what makes up a neighborhood, large and small group dynamics, mapping, becoming familiar with various professions and observing them)

Language Arts (reading, handwriting, oral language, listening, creative writing)

Mathematics (comparing, contrasting, tallying, one-to-one correspondence, measurement)

Art (drawing, photography)

Science (collecting plant life, labeling and identifying neighborhood plant life)

Objectives

Through the exploration of the neighborhood, students will—

Become familiar with street names, landmarks, houses, and buildings in the area.

Become familiar with the various types of occupations in the neighborhood.

Become familiar with the plant life in the neighborhood.

Comments to the Teacher

By using your neighborhood as a tool to enhance your curriculum, you can give children concrete and meaningful experiences. Field trips or walks need not be long. Begin with short walks and gradually work your way up to longer ones.

Don't forget to take advantage of spontaneous happenings in your neighborhood. A new building under construction can be the catalyst for an entire unit.

A marvelous experience happened recently on one of our class walks. We discovered a group of men assembling a sculpture on the lawn of a hospital. We sat down and watched the artists put together their creation. We hypothesized what it would look like when completed. We discussed the need for the artists to work as a cooperative team. We observed what equipment they needed to complete the job. Children asked questions about why the artists wanted to put the sculpture at the hospital and who decided they could build it there.

The success of your curriculum depends not only on enthusiastic field trips but on materials and extra help as well. Parent volunteers can help to implement a unit.

Before each unit is begun, writing notes to parents describing your goals and needs, and the skills that will be covered usually helps to stimulate interest. When parents understand why you need film, or volunteers for phone calling and carpooling, they are usually very generous.

Begin your neighborhood unit by defining the area you will be exploring. Discuss the boundaries of "your school neighborhood." You may wish the boundaries to be the two blocks around the school or the five blocks between major crossing streets. Explain to the children that not every child lives in this area, but by looking at the school surroundings everyone will learn something about the neighborhood. You may wish to take field trips to all the areas of the city from which your students come.

A. Ask your students what they think they will see while walking in the neighborhood (trees, cars, stores, etc.). Have a student record the answers or record them yourself. Next, take the children out into your neighborhood with the list they have compiled. (The children's list will give you some insight into how familiar they are with the neighborhood.) Check off the things listed as you find them in the neighborhood. Add items as children discover them. Cross off those that appear on the list but not in the neighborhood. Take the revised list back to the classroom and read it out. Ask one of the students to rewrite the revised list on a long sheet of butcher paper, numbering the items. Leave plenty of room for additions. Hang the list somewhere in the classroom.

During the following weeks add new places and things that your class sees while studying your neighborhood. The children will enjoy watching the list grow.

B. Divide the students into pairs consisting of a "counter" and a "recorder." Give each pair—or let each select—an item (cars, houses, stores, etc.) to watch for and record in the neighborhood. Give each "counter" and "recorder" team paper and pencil to tally their findings during the neighborhood search. Upon returning to class, make a simple graph by placing all the tally sheets together or by writing all the items on a large sheet of paper and using tally marks or pictorial representations to determine the number of items. Go over the accumulated data with your students. Help them come to conclusions about the neighborhood, using the information they have acquired.

C. Make "sketch pads" for each child by stapling pieces of manila paper together. Let the children take their pads with them when going on neighborhood walks. Encourage the students to draw buildings or special sights by stopping for "sketching" sessions. You can use the children's pictures when you return from the walk to stimulate the writing of stories about their experiences. Pictures help children remember.

Jo Renée Fine

D. Visit as many local city services as possible—the Police Station, Fire Department, the Public Library. Local merchants are usually amenable to a short visit by students. Make lists or books about the places and people you visit.

E. Talk to neighbors. Students may wish to take a survey, asking each person they see on a walk how long that person has lived in the neighborhood.

F. Make a book by taking photographs of local stores, houses, public buildings, or people in the neighborhood. Another way of creating a book utilizing photographs is to let each child take a picture of what they like or don't like in the neighborhood. If the children live in the neighborhood, ask each of them to have his or her picture taken in front of his or her own house. Write stories to go along with the photographs.

G. Collect specimens of shrubbery, trees, flowers, and grass from your neighborhood. (Some very pretty weeds grow between cracks in city sidewalks.) Place the students' findings in a scrapbook. Label as many specimens as possible.

H. Ask students to draw pictures of their own houses and make a bulletin board display of the drawings. Print the name and address of each child on a tag-board strip and pin it beside the drawing of the child's house. The bulletin board with the childrens' names and addresses becomes an easy reference for children to discover the addresses of their friends, and is an exercise in spelling as well. Phone numbers can also be added.

I. Address books can be made by having each child prepare a simple stapled book with a letter of the alphabet on each page. To obtain addresses for their books, the children can refer to the tag-board strips on the bulletin board. In lieu of the strips, you can make a ditto that includes the names and addresses of all the students. Give an address sheet to each child. The students can then cut up the sheets and place the strips on the correct page, or they can use the sheet as a reference to copy information into the address book. Younger children may wish to put names in alphabetical order by first name only.

J. Make a map of your neighborhood. If the area you study is small enough, children can create a representational map by making houses and stores, yards and streets. They can construct the map on a piece of plywood using covered cafeteria-size milk cartons for houses. Or they can make the map on a bulletin board, using pictorial representations or photographs.

K. Make lists of things the children like or don't like about their neighborhood. Is there anything the students can do about those things they don't like? Simple resolutions can be made, such as not throwing papers or glass on the sidewalk. More complicated decisions can evolve into an entire unit. Can the class try to change a dangerous traffic situation or create a local park?

L. Share whatever you have made and learned about your neighborhood with another class or with the students' parents. Sharing helps to reinforce learning.

The Neighborhood Game

Purpose

Children seem to enjoy board games tremendously, taking particular delight in games that are about them. Creating their own games can be fun, too. Such invention is a wonderful tool, which requires a great deal of imagination as well as organization and makes use of both math and reading skills. Games can be a valuable and painless way to impart information. Making up rules for orderly play also gives children an opportunity to see the usefulness of consistent modes of organization.

Areas of Study

Social Studies (social skills of group communication, awareness of neighborhood and friends, rulemaking)
Mathematics (measurement, ordering, counting, computation)
Language Arts (speaking, writing, reading)
Art (drawing, designing gameboard)

Objectives

By creating and playing with gameboards, students will—
Become familiar with the names and addresses of other students.
Become familiar with local landmarks, stores, and streets.
Be exposed to the social interaction and need for consistent organization involved in group game playing.

Suggested Time

Teacher-made game—1 class period; student-made game—2 or more class periods.

Materials

Cardboard or construction paper
Scissors
Clear contact paper
Rulers
Crayons or felt tip pens

Comments to the Teacher

Student-created gameboards can come in all shapes, sizes, and levels of complexity. I have seen older children happily playing simple games made by younger children, after being given brief directions by a younger child. Imagination plays a big part in gameboard planning. Children should be encouraged to take as much time as they wish. Emphasizing the theme of the games and making a game yourself helps to show children board-model possibilities.

Covering games with clear contact paper will help games survive many months of wear and tear. Simple games can be made on construction paper and sandwiched between two pieces of clear contact paper.

A. Begin by creating a gameboard of your own (the Monopoly game format can be used). Divide the board into equal segments, leaving the corners larger. Be sure to have more squares than you have students in your class. Write the name and address of each student in a square, leaving room for children to draw their own houses on their squares. The board can be organized by having students who live near each other listed on the same segment of the board, or the placement can be random. Leave blank squares for "free spaces" or for special instructions such as: "You missed the bus. Go back 3 spaces."

Have the children draw their home on the square that has their name and address on it.

On the corner squares you may wish to write names of stores, public service buildings, or neighborhood areas.

An optional feature of the game can be cards which students pick if they land on public buildings or other designated spots. Selected cards are read and their directions followed. These may be: "Go back to your house and pick up your key," or other similar instructions.

The gameboard can be "open," with children determining the rules. It can be played with dice, and can begin at a specific spot such as your school and end at a local park or back at the school.

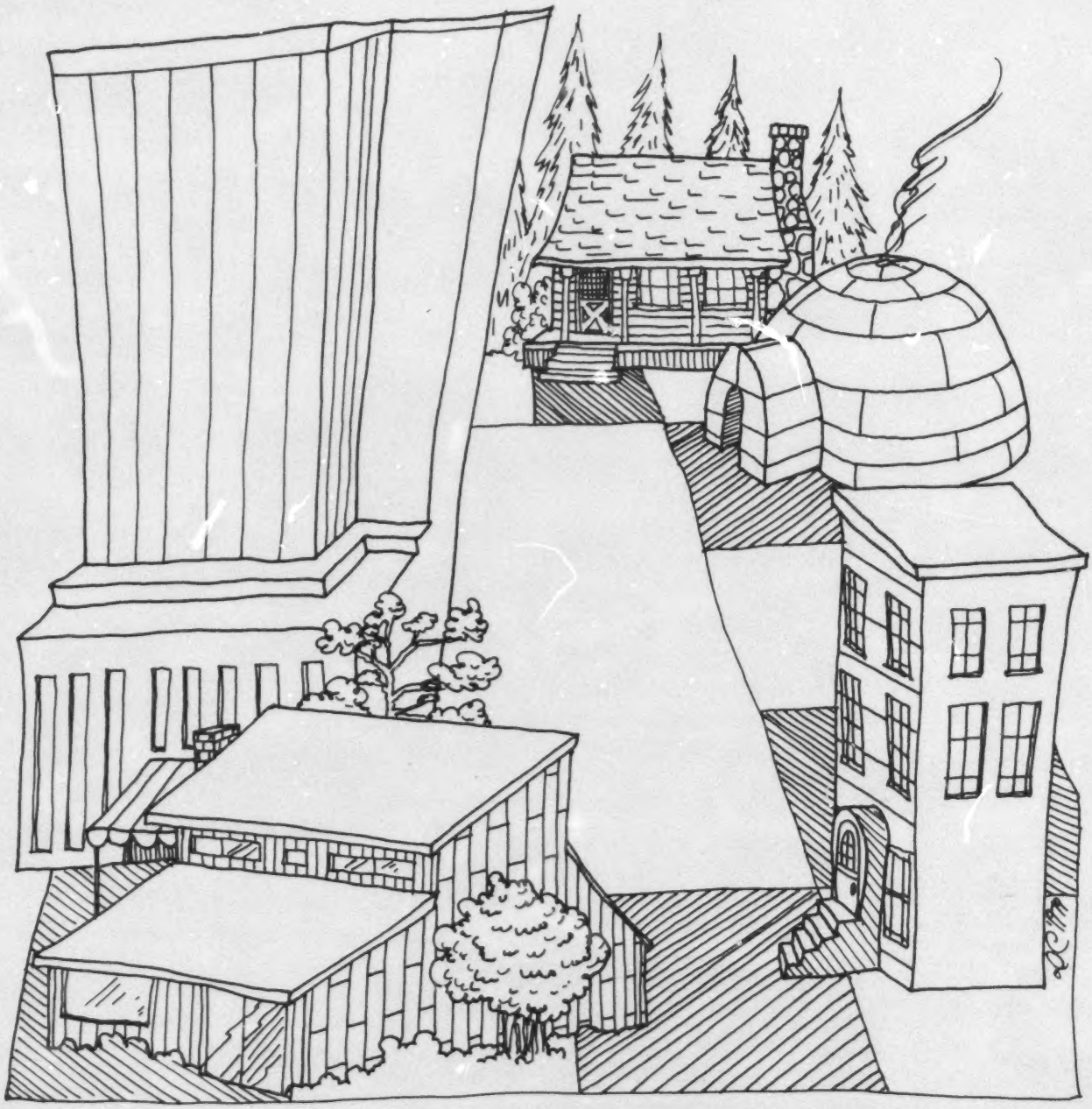
Present your gameboard to the children. Play the game with them or have another adult play. They will pick up the procedure, as well as who lives where, in no time.

B. Children usually want to make their own neighborhood game after seeing and playing with the teacher-made game. Be sure to emphasize that the children can make any type of gameboard they wish, but you'd like it to be a game that is about their neighborhood.

Gameboards can be made freehand by the children on cardboard or construction paper. Another method is to make a ditto of a gameboard using two dittos for a larger board and drawing squares for the children to fill in on the ditto. Regular ditto paper or construction paper can be used for the ditto imprint. Children then decide their own game organization. This can be a wonderful sharing time, the children helping one another with names and drawings.

A gameboard day or time can be declared, so that children can play their games with one another.

C. A variation of the game Concentration can be made by having each child draw two pictures of his or her home on pre-cut pieces of tag board or heavy cardboard. Remind children to make their two drawings look as much alike as possible. You may wish to show them an



example. Names and addresses are written on the house pieces by students or the teacher. Children can play with the entire game or with small segments of it.

GAME DIRECTIONS

The drawings of the houses are mixed and spread out in even rows. As each child gets a turn, he/she selects a piece and tries to match a second piece with the first. If a match is not made, the child returns the pieces to their exact spots and another child takes a turn. When a match is made, the child keeps the pair and takes another turn. The winner is the child with the most matches.

Children may wish to make up other games using the house pairs.

Me, Myself, and I

Purpose

In order to become aware of the people around them, children must first look at themselves. Viewing their own needs and wants can help them gain a better perspective of the needs of others. The classroom is an excellent place for children to explore themselves and those around them.

Areas of Study

Social Studies (self-awareness, large and small group dynamics, valuing, cultures, problem solving, commonalities and differences)

Language Arts (listening, analyzing, questioning, interviewing, creative writing, handwriting)

Mathematics (tallying, grouping, estimating, graphing, utilizing information from a graph)

Art (drawing, cutting, creating a mural, creating a slide show, making collages)

Objectives

Students will—

Conduct interviews and surveys to learn about similarities and differences they have with their classmates.

Identify different emotions.

Learn that people can express different feelings at different times.

Make up alternative solutions to problems.

Comments to the Teacher

Children's literature can be an excellent tool for working with children's self-concepts, their conflicts, and their relationships with others. Also, many outstanding books have been written to depict problem-solving processes. Utilizing children's literature can help your students discuss and comprehend concepts more easily.

A. Have the children interview one another, using a tape recorder. Interviewers can have a specific list of questions. (Students decide on a list of group questions.) Or you may wish students to ask random questions. Limiting the interviewing time helps structure the activity. You may wish to discuss interviewing and to interview a few children yourself in front of the class so that students have an idea of how the process works.

B. Have the children learn about similarities and differences by taking a survey of their classmates. The children may make up the questions, or you may prefer to have a list of questions available for them to use. Surveys can consist of one or more questions, depending on the age level and ability of the group. Some sample questions might be:

Do you share your room with anyone?
Do you like to take baths?

When the data is in, have the children tally their answers and make some conclusions from their findings. Surveys can be used for a bulletin-board display.

C. Make a mural about feelings. Have children cut out magazine pictures that express different feelings. Have each child, in turn, hold up his/her picture and the other children guess what feeling the picture is trying to convey. Then have the children paste their pictures onto a piece of butcher paper. Discuss how we can determine different feelings in others.

D. Cut a large circle out of butcher paper. Draw lines to divide the circle into four segments. Label the segments with "feeling" words, such as "happy," "sad," "loving," "caring." Have the children cut out magazine pictures to fit various parts of the circle, and paste them on the appropriate segments of the circle. When the circle is filled, the children can discuss the four "feeling" words and how they are displayed in the pictures they cut out. You can point out that it took all these different feelings to complete the circle, and that everyone expresses different feelings at different times. With older children, you may want to use more than four "feelings" or to suggest that the range of feelings is far broader than these four.

E. Read aloud various children's books dealing with problem solving. Stop before the end of the book and ask the children to supply an ending to the story. Then read the ending. Discuss the students' ending and the author's ending. Which does the group like better and why?

GOOD BOOKS TO USE

Ira Sleeps Over. Bernard Waber. Boston: Houghton Mifflin Company, 1972.

Mommy, Buy Me a China Doll. Harve Zemach. New York: Farrar, Straus, and Giroux, 1966.

Alexander and the Terrible, Horrible, No Good, Very Bad Day. Judith Viorst. New York: Atheneum, 1976.

Have children write stories about a problem and how to resolve it.

F. Take photographs or slides of each child in the classroom. Have the children write about themselves. Make a slide presentation. Show it to parents and other students.

Extending the Lesson: The Teacher Is a Self

It's important for children to recognize all people as selves—human beings with wants and needs much like their own. This can mean overcoming the feeling that adults are somehow in a separate world—more secure, more sure of themselves, different.

We tried an experiment that proved highly successful. I brought to class a photograph of myself as a child. We made

a collage, surrounding the pictures with photos of the students. We talked about what it's like to be a grownup and what it's like to be a child. I shared with them some of my memories (good and bad) about being their age. The children enjoyed this and gained something from it—there were new bonds between us.

You can extend this awareness of the "self" of others by including people with whom the children are familiar—a parent or other people from the school (another teacher, a cafeteria worker, the school nurse, an attendance officer).

Books

Marilyn Burns. *I Am Not a Short Adult!* Boston: Little, Brown and Co., 1977. See Chapter 2, "The Who-Am-I Game."

Marilyn Burns. *The I Hate Mathematics Book.* Boston: Little, Brown and Co., 1975.

Activities for children to measure themselves: their height, shape (are they a square or rectangle?), ratios (comparative size of neck to wrist), and other interesting ways to "size up" themselves.

Jo Renee Fine

Myself and My City

Purpose

Exploring your city can be a wonderful way for your students to begin experiencing the world.

Areas of Study

Social Studies (cultures, geography, mapping, careers, small and large group relationships)

Language Arts (creative writing, reading, listening, questioning, inferring, handwriting, oral language)

Mathematics (tallying, grouping, graphing, measuring)

Art (drawing, photography, creating a slide show)

Science (geography)

Objectives

By studying various aspects of their city, students will—

Become aware of different cultures.

Be able to identify some special characteristics of their city.

Become aware of various jobs in the city.

Become aware of some of the systems operating in the city.

Comments to the Teacher

Field trips are an important aid in studying any city. Visits to local points of interest, public works, historic landmarks, and various neighborhoods are all experiences that make a difference in how meaningful a study of your city will be. Having your students participate in planning field trips creates higher levels of interest and understanding.

A. Draw up a list from what the children say they know about their city. Tell them that travels around the city will help all of you to learn more about the city. As the class explores, compile a second list of what they learn and know about the city. During intervals in your study, compare your first list to your second list. Keeping a record of what the class is seeing and learning will give everyone a sense of accomplishment.

B. Post a detailed map of your city where children can see it. Circle the area where your school is located. Before each field trip, use the map to show your students where you will be going. Although mapping skills are limited at this level, seeing a map in use will be a good introduction to

later map instruction.

After each field trip, a group-dictated story can be written and placed on a bulletin board. Place another city map on the same bulletin board with the dictated stories. Yarn can be strung from the place on the map which the story discusses to the dictated story itself. Pictures may also be drawn of the area visited. Put these on the bulletin board too. As the exploration of your city continues, your bulletin board will reflect the different experiences your students have had.

C. Arrange, or have a parent volunteer arrange, visits from members of the community. Most large businesses and public agencies are happy to send someone to visit a classroom. Encourage guests to bring some job-related equipment or material. (Firefighters usually bring hats, hoses, and photos for the children to see. Large company employees often bring comics or make slide presentations.) Visitors should be informed of the limited attention span of young children and formal presentation time should be kept to a minimum.

One way to begin a guest's visit is to play "What's My Line?" Have the guest come in and sign his/her name on the chalkboard. Children have 3 to 5 minutes to guess the guest's occupation. After the first few guests, children become very skillful at asking the questions that will help them discover the mystery profession.

Don't forget to ask parents to volunteer to talk about their jobs. Be sure to include a mother who stays home, and perhaps another teacher at your school. Schedule lunch visits for guests who cannot come at other times.

D. Have the children keep a travel journal of what they see in your city. Such journals can be written or pictorial. Keeping a journal gives children a sense of structure about their explorations. Also it will act as a personal summary of what they have seen and done.

E. Have the children keep a travel dictionary. In this, children can draw or write things they have seen on their field trips. The letter "C" might include cabs, Chinatown, carrier boats, and camera shops.

F. Explore one system, such as the transportation system throughout the city. Have the students list all the different modes of transportation they can think of in your city. Draw pictures of each mode mentioned. As you travel through the city, see if you can find any of your listed vehicles. After each field trip, record all information on a graph.

Take a field trip that uses as many modes of transportation as possible. Go to see bus repair barns or vehicle storage areas. Most companies are happy to give you tours.

G. See if anything has been written about your city. Read to your students stories, magazine, and newspaper items about their city. Your Chamber of Commerce can be a rich source of information. Some cities even have songs written about them. If yours doesn't, make one up.

H. Make your own picture postcards. Show the children picture postcards of your town. On field trips, or on returning from such trips, children can draw on large index cards pictures of things they have seen. Use the reverse side for a short message and an address. You can send these through the regular mail or have the children deliver them to friends or parents.

I. Take photo slides at various places in your city. Combine them with narration by students (let them tape-record their comments or write about each slide) and make a slide presentation to share with parents and other classrooms.

J. Take photographs and make a travel album. Have children label each photograph. If you are unable to take photographs with the class, ask your students to bring in pictures of themselves, family, and friends that show them at some location in the city. Have children label these and put them in an album.

Books

Tana Hoban, *Dig-Drill-Dump-Fill.* New York: Greenwillow Books, a division of William Morrow and Co., Inc., 1975. A picture book of cranes, steamrollers, etc., that children might identify on a walk near their school.

Allen Hawkins

Baker's Clay Mural

Purpose

An art project that ties in all aspects of your unit on the city can be a lasting way for children to express what they have learned. The long-term project will give children a sense of continuity; and the working and planning allows them to cooperate and be part of a system. (For more on systems, see the activities in Part 2.)

Areas of Study

Social Studies (creating representational figures of buildings, landmarks, resources, and people in the city; learning to work in a system involving both large and small group dynamics to create a product)

Language Arts (reading, improving eye-hand coordination, labeling)

Mathematics (measuring, cooking, building to scale, proportion)

Art (learning art form of baker's clay, modeling figures)

Suggested Time

2 to 4 class periods per field trip or during free time.

Materials

Long plywood board
Baker's clay (recipe follows)
Shellac
Garlic press or other tools to texture the clay (optional)
Powdered tempera paint or acrylic paint
Elmer's glue or cement glue
Set of alphabet letter stamps (optional)

Comments to the Teacher

A baker's clay mural can be an exciting and rewarding project for your classroom. The process is relatively easy and the results are marvelous. Children enjoy the three-dimensional quality of the work. They also enjoy working with a substance similar to clay. The mural can be made into one long piece or have several segments. As always, parent volunteers would be helpful. You may wish to read the article mentioned later in the lesson before beginning.

Basically the mural will consist of things you have seen on your field trip(s) which the children have shaped and baked and mounted on a plywood board. Remember a field trip can be an all day excursion or a walk around the neighborhood.

Try to let your students be active in the planning of, as well as participating in, the entire project. If possible, allow them to make the baker's clay from the recipe. Note that if tempera is used in the clay, the color will come off on the childrens' hands (However, it will wash out.) Also, have the children make their figures thin—about ¼ to ⅓ inch thick. Heavier figures take longer to bake and are difficult to glue onto the board. You may want to spend some class time working with the baker's clay before you start your mural.

A good time to discuss what children have seen on a field trip is while they are creating their figures. You may also wish to try your own hand at modeling what you have seen.

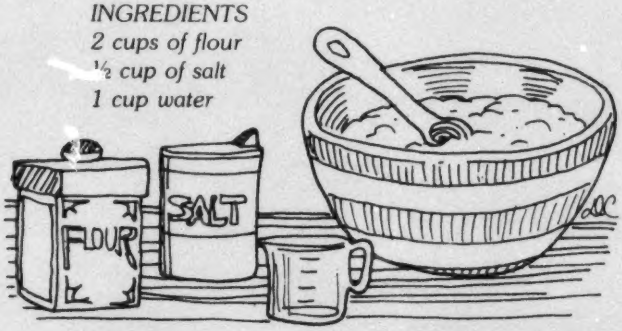
Begin by explaining that the children are going to make a mural (picture) of their city. Tell them you want the important parts of the city to be in their picture. What are some of the things that make your city special?

Baker's Clay Recipe

There are many baker's clay recipes; but I have found this one to be easy and have had very successful results with it.

This recipe will make an amount slightly larger than a tennis ball, enough for about four children to use. It is best, however, to experiment to determine what quantities your students will use. Baker's clay can be used immediately or stored in the refrigerator in plastic bags or closed containers for up to two weeks.

INGREDIENTS
2 cups of flour
½ cup of salt
1 cup water



Combine the flour and salt in a bowl mixing them well. Add the water a little at a time mixing as you pour. Mold the mixture into a ball. You may need to add more water, but don't let the clay get too sticky. Knead until the dough has a smooth, firm consistancy and place it in a plastic bag or sealed container; refrigerate it until ready for use.

Powdered tempera paint can be added in the mixing stage to color the dough. (This eliminates the need to paint the figures and is easier for younger children to handle.) To add the color, simply shake dry tempera paint into the mixture until you have the desired intensity. Mix well. Make individual batches for each color. Tempera color comes out somewhat dull, but the ease makes up for the color loss. Older children enjoy using acrylic paints. However, your younger students may surprise you with their ability to use acrylics also.

To bake your completed dry figures, preheat the oven to 350 degrees. (Some teachers simply air dry their dough figures. You may wish to try this technique.) Bake on a foiled cookie sheet for ½ hour (approximately ½ hour per ¼-inch thickness) or until the figures are golden brown.

You may wish to visit a mural in your city or show pictures of murals to the children so they can have an idea of what they can create. An excellent way to introduce the children to baker's clay murals would be to show them the article describing how Ruth Asawa sculpted a fountain in San Francisco using childrens' baker's clay figures. The article appeared in *Sunset Magazine* in October 1972.

The day after your field trip to some part of your city is a good time to work on your class mural. As each area is visited that area can be recorded by adding a segment to your baker's clay mural. Review with the children what they saw on their trip (buildings, buses, trees, people, fountains, etc.). If you wish, make a chart of important places or objects you saw on your field trip, or have seen in your city. Children may even wish to take a pencil and paper to sketch something or to write down important things that they feel will enhance the mural.

In organizing what type of figures children plan to make for the mural some teachers have children draw or make a model of what they plan to do. This also can help children visualize the scale to be used for the mural. Other teachers have the children choose figures from a list or from the class chart they created. Some teachers just plunge ahead and let the children create any figure that will relate to the mural.

Labels can be made by rolling thin sheets of dough and slicing them into rectangles and pressing alphabet stamps into the wet dough to spell words which can identify mural objects.

To plan the placement of the figures on your mural you may simply wish to have the children randomly glue their objects onto the plywood. Or you may wish to place the figures so that they tell a story about your city, or are geographically correct. Small groups of children work best in placing and gluing their figures. A parent volunteer or upper grade child might be very handy at this point to help children with this task. Use large amounts of glue. (Be sure not to paint the backs of the figures if you are using acrylic paint so they will stick more easily.)

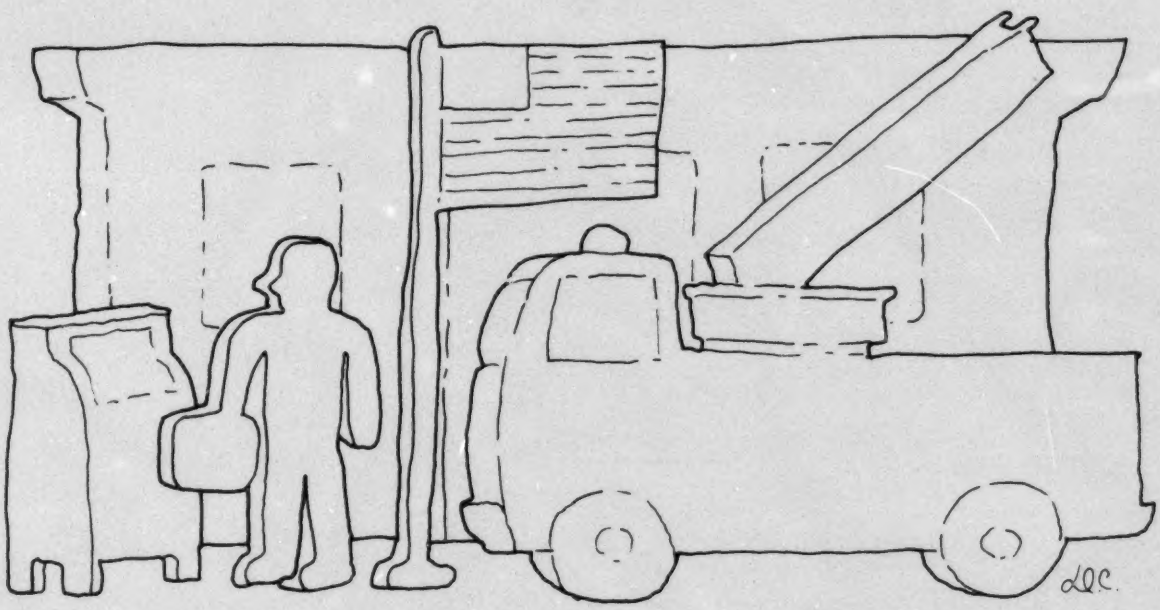
Let the pieces dry for a long time before handling or shellacking them. (You may want to have students bring to class shoe boxes in which to store their figures while they're waiting to glue and shellac their figures. This way chances of breakage will be reduced.)

After all of the children have placed their figures on the plywood you may add pictures from magazines or chamber of commerce brochures that show significant places or things of interest in your city. Simply glue these pictures onto the mural. The cut outs can give the mural another dimension.

When everything is glued securely onto the plywood, shellac should be painted over the figures to seal the baker's clay. The shellac will also give the mural a shiny look and will protect it indefinitely.

If you do not want your students using shellac, ask a parent to do the painting or paint the mural yourself after school. The extra protection of sealing the mural makes shellacking worthwhile.

Don't let your students' efforts go unnoticed. Have a special unveiling of your mural. Have your students make invitations to send to parents, local officials, and schoolmates. You may wish to donate your project to the school, local library, hospital, or city hall. It makes children especially proud to see their creation placed where others can enjoy its beauty.



Community Quilt

Purpose

Making a quilt is an enjoyable way to record the things students have learned about their neighborhood and city. It is also a way to build cooperation within groups and within the class as a whole.

Areas of Study

Social Studies (viewing the creation of a quilt as a cooperative effort depicting buildings, landmarks, resources, and people in the city, and showing large and small group dynamics)

Language Arts (listening, improving eye-hand coordination)

Mathematics (measuring, computing)

Art (learning the art form of quiltmaking, sewing)

Suggested Time

At least 2 class periods per child's square

Materials

Fabric (a 12" x 12" square per child plus trimmings)
Scraps
Scissors
Needles and thread
Pencils

Comments to the Teacher

Creating a quilt can be an exciting group process. Children do not need a great deal of eye-hand coordination to make a quilt, but the organization of materials is necessary to succeed in your project. A note written home to parents asking for fabric, thread, and volunteer helpers usually brings results.

Begin by telling children that you are going to make a quilt which tells about your city. Explain that it is important that you all work together to create your quilt. Showing children a quilt or pictures of quilts—especially those that depict historical events—might be helpful.

Have each child choose a building or person or landmark they wish to use as a subject. Have the children draw a simple design of the subject on a sheet of paper the same size as the fabric square they will use.

Give each child a 12" by 12" piece of material. Tell them that this will be their background and that they will sew onto this fabric.

Show the children how to use their own drawings as patterns in cutting out pieces to sew on their quilt squares. A double-threaded needle and simple running stitch can be used to attach the pieces. The name of the subject the child stitched can be embroidered on the square or written on with large felt-tip pens.

Another technique for creating quilt blocks is to give children 12" by 12" squares of heavy white cotton fabric. Instead of sewing, children use large felt-tip pens to draw on their design.

The Women's Auxiliary to the Addison Gilbert Hospital

When the blocks are completed, arrange them so they make an even shape. Pin rows of pieces together and sew one row at a time. Then sew the rows together. If you wish, ask a parent to do the sewing, but be sure the parent sews the quilt at school so the children can see the "putting together" process. The quilt can be backed by sewing a sheet onto its other side.

When the work is completed, discuss the processes the children went through to create their quilt. Try to make a sequence of the events in the process, emphasizing the importance of cooperation and patience.

Be sure to display your finished quilt. You and your students may wish to give a presentation about the subjects on it. Make a traveling show and take your quilt to other classrooms. Part of the fun of creating something is sharing it with others.

The Mail Carrier

Purpose

Watching a person in the community perform his/her tasks can help children to further their understanding of their relationships with working people.

Areas of Study

Social Studies (careers, operation of a system, large and small group relationships, observation)
Language Arts (listening, writing, questioning)
Mathematics (telling time)

Suggested Time

2 or 3 class periods

Comments to the Teacher

The mail carrier is probably the easiest employee for your children to observe, and the one who delivers to your school is the obvious choice. Be sure you talk to him/her before planning your observation. A telephone call to your post office will give you the approximate delivery time for your neighborhood.

A. Begin your lesson by asking children what they think the mail carrier does. Make a list of their answers. Tell the children that you are going to walk with the mail carrier to see what happens on his/her job. Ask them to think of questions they would like to ask, such as:

1. How do you know what mail to bring to our neighborhood?
2. How many houses are on your mail route?
3. How long does it take to deliver the mail?

Have students make some guesses about what the mail carrier will answer.

Meet the mail carrier at your school or somewhere in the neighborhood. Walk on the mail route as far as you wish. The walk will give the children a better idea of what is involved in the delivery of mail. Have the children ask the mail carrier the questions they devised.

When the class returns to school, compare the mail carrier's answers with the class answers to questions. Discuss how accurate your answers were. Also discuss what you saw and what new things you know about the mail carrier.

If you wish to show your class another method of mail delivery, take them to a corner mailbox. These boxes are marked with the approximate time of pickup. Go to the mailbox with your students the day before to check the time mail is picked up. Return the following day to watch the carrier open the box and get the mail.

B. A field trip can be taken to the post office to see how it operates. Each child may come with a letter to mail and enough money to purchase a stamp (or a stamped envelope).

Have the children place their letters in the mail chute. If they are addressed to the children's homes or your school, you will be able to find out how long it takes for the mail in your town to reach a local destination.

If a field trip is not possible, letters can be given to your school mail carrier or delivered to a mailbox.

C. Children can set up their own mailboxes by using their cubbies, shelves, shoeboxes, lockers, or desks as personal mailboxes. They can write their names and addresses on their boxes. Other children can write letters, pictures, or notes, then address them, and drop them in a central mailbox. Children may wish to invent postmarks. They can take turns acting as mail carrier.

Let Your Fingers Do the Walking

Purpose

The local telephone directory gives you a lot of organized information about your community. It can be fun—and a useful learning tool.

Areas of Study

Social Studies (awareness of community services, career awareness)

Language Arts (reading, alphabetizing, oral communication, labeling, creative writing)

Mathematics (graphing, counting)

Art (lettering, coloring, collagemaking, storymaking, creating ad layout)

Objectives

By utilizing their telephone directory students will—

Become aware of different types of jobs in their city or area.

Become aware of community services.

Become aware of the number of different kinds of businesses in their community.

Become aware of the number of people with the same last name in their community.

Become aware of local business advertisements and what information they have in common.

Become aware of how to use the telephone directory (optional).

Suggested Time

1 or 2 class periods

Materials

Telephone directories
Glue
Crayons
Paper
Pencils

Comments to the Teacher

Parents, local businesses, and the telephone company are usually happy to donate old telephone directories to your class. Not many books are needed, as the children can share them. Even very young children can recognize things that begin with specific letters.

Activity 1

Read the story *I Found Them in the Yellow Pages* by Norma Farber (Boston: Little, Brown and Co., 1973).

Tell your students that they will make their own book of occupations from the yellow pages. Give each of your students or pair of students a letter of the alphabet to find in the yellow pages. Ask them to choose an occupation or a picture representing that occupation from the yellow pages. Have them cut out the name of the occupation or an advertisement representing the chosen occupation and glue it on a piece of construction paper. Next, have the students draw a picture on the construction paper of someone who is in their selected occupation. Collect the pictures and make a book out of them, placing the occupations in alphabetical order. The children now have a collection of people in various occupations in their community.

If you prefer, instead of making a book out of the collected occupations you may wish to make a collage. After children have cut out the name of the occupation or an advertisement representing that occupation, glue all the children's choices to a piece of large colored construction paper. Have children cut out magazine pictures or draw pictures of matching occupations. Glue them to the construction paper. Label the occupations. Your class now has an occupation collage.

Supplementary Activity

For each occupation in the book or on the collage ask students to answer the following questions. Record their answers on the chalkboard.

1. What kinds of things does this (doctor, painter, lawyer, salesperson) do? (Help students make the list as long as possible. Discuss their suggestions so that a realistic list of activities results.)

2. What special clothes does this (doctor, painter, lawyer, salesperson) wear, if any?

3. What special tools does this person use?

4. What does the person get after doing a good job?

5. What can happen to the person who doesn't do the job correctly?

Have different students copy this information onto sheets of paper for addition to the directory. Ask students to bring in new occupations from time to time, and add this information to the directory.

This activity can quickly increase the vocabulary of students and give deeper meaning to such common roles as mail carrier, teacher, principal, dentist, garbage collector, and so on.

Activity 2

Give each student or pair of students a specific letter to see what last name under that letter has the most people. Students cut out the column or columns of their selected name. Each column of names is placed on a large sheet of paper to create a graph. Another way of selecting names is to have each child look up his or her own last name in the directory to see how many people have the same last name. A graph can be made of classroom last names. Students enjoy seeing their last names in a graph and they also enjoy seeing the number of people who share their last names.

Activity 3

Make a worksheet asking students to find the number of people in specific occupations and services in their community, such as: How many doctors in our community? How many libraries in our community?, etc. You can ask more advanced students to locate places like the nearest post office or grocery store.

Activity 4

Read, or have some of the students read, some of the advertisements in the yellow pages. Discuss what kind of information the ads have in them, such as addresses, telephone numbers, and store hours. Ask the students to explain why this information is important. Have each student or group of students compose their own advertisement for an imaginary business in their community. Emphasize the need to put important information in the advertisements. Make a bulletin board out of the students' advertisements.

The Sign Walk

Purpose

This lesson provides a way to begin talking about community rules and why we have them. Children should begin to see rules (such as those embodied in signs) as ways to resolve conflicts fairly and quickly, rather than as "orders."

Areas of Study

Social Studies (laws and rules)
Language Arts (reading, analytical skills)
Art (signmaking)

Comments to the Teacher

Make a collection of signs students see when walking around the school or neighborhood (exclude advertising signs). You may go for a walk with the class and record the text of the signs you see; or have each student bring in a list or set of drawings of the signs he/she has seen.

Choose a variety of signs from your collection and ask the following questions about each one:

1. What does the sign say? Why do you think it was put where it is?

2. What would happen if the sign weren't there? Would you have trouble with any other people? Would you be likely to hurt buildings, or land? Would you be hurt yourself?

3. Is the sign a good way to handle these problems?

4. Does the sign make the problems go away completely?

5. Can you think of a better sign, or is this sign just right?

6. If you wanted to change the sign, what could you do?

Next, turn to your own classroom. Are there any rules people tend to forget? Would a sign help? Are there conflicts that seem to come up again and again (such as who will use a certain area or toy)? Would a rule help there? Have children make pictorial signs for any appropriate rules. Look at the international traffic signs for some helpful inspirations. Review the classroom signs a few times a year. Do we still need all these signs? Should new ones be put up?

The children should see rulemaking as an ongoing process designed to fit the needs of certain people at certain times.

Who I Am

Purpose

Through creative writing, children can explore and share feelings of self-worth.

Areas of Study

Social Studies (self-awareness, awareness of others, valuing)
Language Arts (creative writing, reading, handwriting, listening)
Mathematics (counting, writing numerals)
Art (drawing, photography, bookbinding)

Objectives

Students will—
Write, to create a book about themselves.
Share their book with others.
Gain new knowledge of other members of class.

Suggested Time

3 class periods

Materials

8" x 11" plain paper
Polyester thread or dental floss
Needles
Colored pens
Crayons
Scissors
Cardboard
Contact paper
Elmer's glue or cement glue

Comments to the Teacher

Usually children do not need encouragement to write about themselves. However, if some encouragement is needed, read books to the class that have children narrating a colorful story about themselves. For example:

Tell Me a Mitzi. Lore Segal. New York: Farrar, Straus and Giroux, 1970.
Eloise. Kay Thompson. New York: Simon and Schuster, 1955.
I'll Fix Anthony. Judith Viorst. New York: Harper and Row, 1969.

Discuss the stories, then tell the children you want to know about them and their lives.

Depending on your students' age level, you may wish to use one of the following methods of story writing:

1. The child writes the story on a lined sheet of paper. The teacher corrects the story and then the child writes it in his/her book.

2. The child dictates the story to the teacher or a parent volunteer. (Some teachers prefer to type the story as children dictate it.)

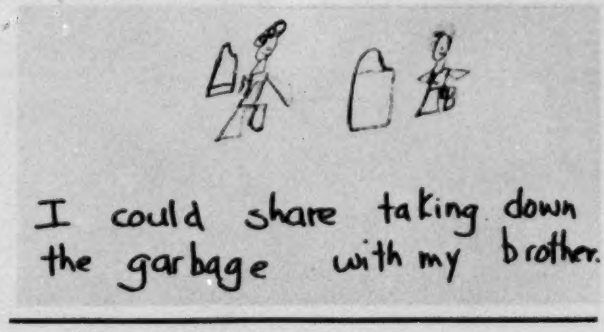
3. Upper-grade students take story dictation and help the children create their books.

4. Dittoed pages are made which contain "fill in" sentences, such as:

My name is _____.
I like to play _____.

Instead of drawing their own illustrations for their books, the children may wish to cut out pictures from magazines. Another technique is to use photographs brought from home or taken by you for the book. This is very effective for younger children, who may become frustrated when they draw. Older primary children also enjoy taking photographs and seeing the results.

When the stories are completed and illustrated, the children or an adult may bind the books. The children can then share their completed books with the class. They may also enjoy reading their stories to other classes, or making them into a display for the library.



Simple Bookbinding Technique

1. Prepare the cardboard to be used for the front and back covers of the book. With a mat knife, cut two pieces of cardboard, each 6" by 9".

2. Attach the two sheets of cardboard by fastening a strip of masking tape to one side of each piece of cardboard. Do not tape the pieces so that the edges are flush. Leave a space in the middle of the tape strip, so that the strip can bend and bring the two cardboard pieces together. The nonadhesive side of the masking tape is the outside of the book.

3. Measure contact paper to fit the outside of the book, leaving some extra paper to overlap onto the inside of the book cover.

4. For the pages of the book, fold 8½" by 11" typing paper in half, so that the size is 5½" by 8½". Determine the length of the book and add one extra sheet. Sew paper together on the fold, using a double-threaded needle with polyester thread or dental floss.

5. Glue the outside extra sheet to the sides of the cardboard that are not completely covered by contact paper (the inside). This will attach the book on both sides.

6. Let the glue dry.

7. The book is now ready for use.

Baking Bread with the Little Red Hen

Purpose

For young children, the realities of life are those within their own spheres of experience. By presenting children with lessons which are not only verbal but include a multiplicity of sensory experiences, we can amplify children's understanding and enjoyment of a concept. With this approach, learning objectives are not lost but enhanced.

In this lesson on interdependence, "Baking Bread with the Little Red Hen," children experience a variety of learning methods that help them learn about global interdependence as well as about how people cooperate to achieve a common goal.

Concepts

A. Interdependence and systems are experienced through
   1. *Cooking as a team.*
   2. *Writing a cooperative story of "The Little Red Hen."*
   3. *Watching people cooperate in the preparation and baking of bread and bread equivalents.*

B. Global Perspectives are experienced through
   1. *Discussing, tasting, and comparing breads from around the world.*
   2. *Baking various ethnic breads.*
   3. *Reading about and looking at pictures of breadmaking in different cultures.*
   4. *Comparing, listing, and writing on the variety of ethnic bakeries in the school neighborhood.*
   5. *Having parents come into the classroom and bake their favorite bread with the children.*

Areas of Study

Language Arts: Experienced through
   1. *Writing or dictating stories on selected topics related to the lesson.*
   2. *Listening to and participating in classroom discussion.*
   3. *Reading books on breadmaking in different cultures.*
   4. *Creating a cooperative book and/or play on the story of "The Little Red Hen."*

Math: Experienced through
   1. *Measuring and using math vocabulary in cooking.*
   2. *Counting and one-to-one correspondence in cooking.*
   3. *Utilizing measuring and math vocabulary in writing recipes.*
   4. *Using map skills (optional).*

Social Studies: Experienced through

1. *(see Global Objectives)*
2. *Walking through the neighborhood (thereby becoming more acquainted with it).*
3. *Discussing various architectural and ethnic differences and likenesses in the neighborhood.*
4. *Using map skills (optional).*

Art: Experienced through

1. *Illustrating cooperatively the story of "The Little Red Hen."*
2. *Drawing pictures of favorite breads.*
3. *Cutting out pictures of different breads.*

Objectives

Students will—

Recognize that bread comes in many varieties and forms.

Recognize that different breads originate in different parts of the world.

Gain appreciation for the fact that people like to bake and eat different types of bread.

Understand that communities can have a variety of ethnic bakeries.

Understand that people must cooperate to make bread together.

Understand that they become a "system" themselves by cooperatively baking bread.

Gain basic skill building in language arts, math, social studies, and art.

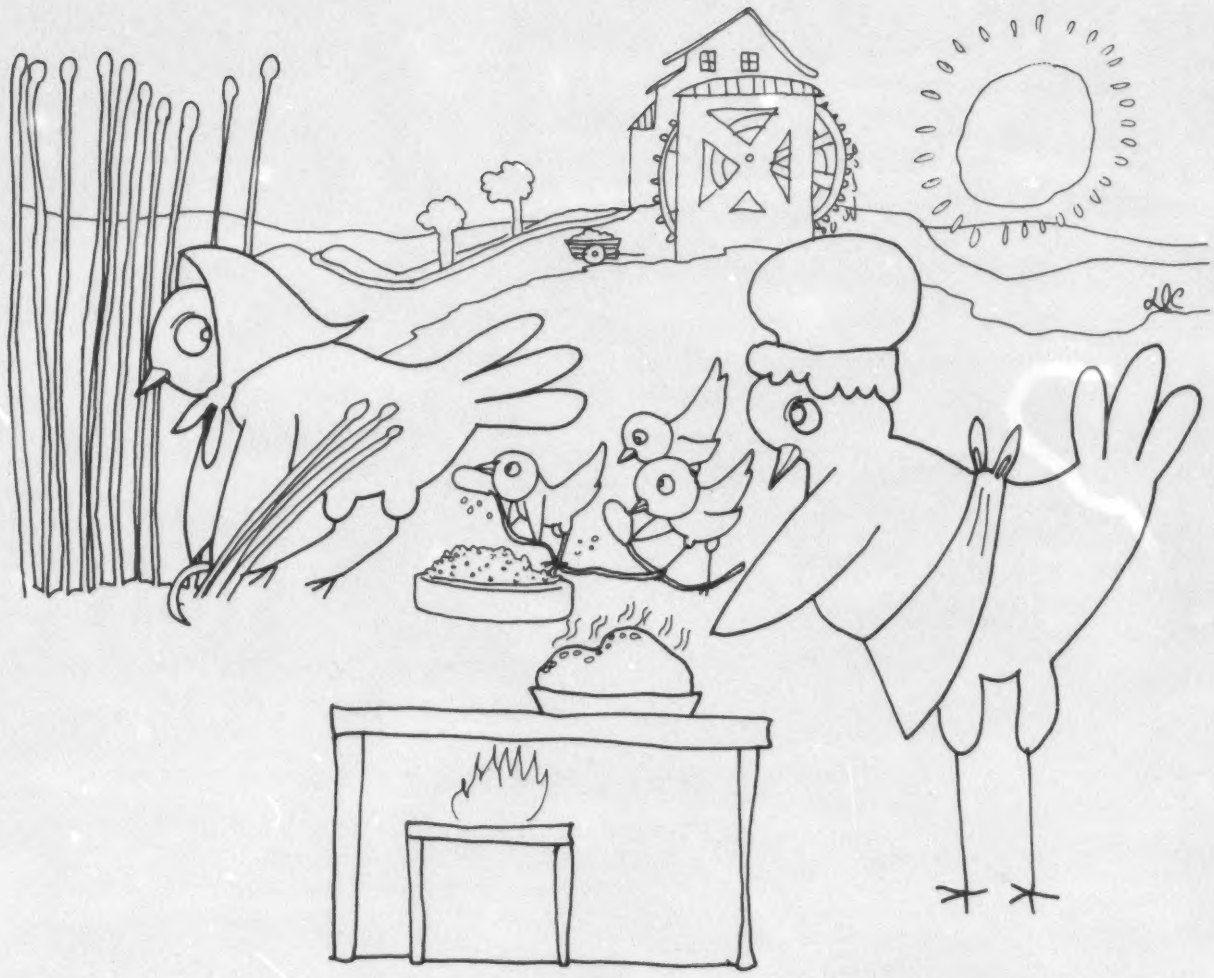
Comments to the Teacher

Bread is a universal substance. Many cultures have their own varieties of bread and bread equivalents. Bread is often made as a cooperative activity. In this lesson, children taste, compare, discuss, write about, bake, and see bread being made. Through these experiences it is hoped that children will appreciate the universal quality of bread, as well as the need for cooperation in baking bread. Another dimension is added by including your community in the lesson; children become more aware of their neighborhood and its diversity.

A. Discuss bread with children. Ask them where and how they think bread is made. Distribute a loaf of bread to munch on while you're discussing bread. Talk about differences in breads. If possible show pictures or have samples of tortillas, pita bread, rice cakes, etc. Ask children to draw or to cut out pictures from magazines of their favorite bread, and write or dictate to you why they like that particular bread. (Send notes to the parents stating the purpose of the lesson and asking parents to donate various ethnic breads for sampling in class. You may wish to make suggestions. Also ask for volunteers to come in and bake with the children.)

B. On a bulletin board set up a world map with your city clearly marked on it. Place the childrens' pictures around the map. As donated bread comes in, place the wrappers around the map, too. Colored yarn can be strung from the bread wrapper to the country of origin. You may also wish to make a label for each wrapper stating the name of the bread and its originating country. Each bread should have its own label and yarn color to eliminate confusion. Illustrate how your map system works by tasting another type of bread with your class, pinning up the labeled wrapper, and placing the yarn on the map. (K-1 teachers may wish to exclude or modify this section.)

C. Taste the bread brought in by children daily. Bread munching, taste tests, and comparisons become an exciting part of the daily experience for the children. Many children have never tasted many of the types of bread that are brought in. "Munch time" is a wonderful period to talk briefly about the culture whose bread is being tasted and about the place in the world where the bread originated. It is also a good time to read a book (not necessarily bread-related) about other cultures. Bread tasting should occur daily for the entire time that bread is being studied.



D. Discuss the story of *The Little Red Hen.* Have the children re-create the story in written form or through a play. If the story is unknown to the class, you may wish to read or narrate it yourself. After the children hear it from you, they can cooperatively illustrate or write their own book or make up a play. This story is a wonderful way to emphasize cooperation and interdependence.

E. Tell the children that they are now going to make bread, but unlike the Little Red Hen's friends, they are going to cooperate. You may wish to list with the class the ways to do this, and perhaps to split the class up into cooking groups with different tasks. Also, you may wish to bake on more than one occasion, so the cooking group can be smaller—a volunteer parent can be very helpful here. Have a child make a large copy of the recipe (or you can do this). Keep emphasizing cooperation. Go over the recipe with the children (see the recipes at the end of lesson). As the children are assembling the ingredients, you might want to point out to them how they are part of a system. While munching on the bread your class made, you may wish to discuss how the class worked together to create your goodies.

F. Review the children's cooking experience and tell them that now they'll be going out into the neighborhood to see how other people work together to make breads of all types. Have the children guess what kind of bakeries they'll see and how many they think are in your area. Record the answers and take your tally sheet on your walk.

G. Take a walk around your neighborhood. On the walk, check to see how accurate the children were with their guesses. Be sure to have them keep track of the number and varieties of bakeries so you can make graphs when you return to school.

H. Visit a bakery. Preparation will be needed to visit "behind the scenes." After you make arrangements with the bakery, go over your own experience of baking with the class. Inside the bakery, point out how people are interdependent not only with each other but with the machinery as well. Again, the bakery is an excellent place to talk about systems and the need for cooperation. Bakeries give out terrific samples, which makes the trip even more fun.

Naturally, the larger the number of ethnic bakeries you can visit, the more reinforcement and understanding the children can gain about the many varieties of bread and the people who make and enjoy them.

In suburbs or small towns, you may find few bakeries to choose from. A visit to the grocery store will help you identify different kinds of bread—the variety has increased with growing interest in natural foods. This can lead to a bakery trip, prearranged, when children find out how different kinds of bread are made and where they originated. Many bakeries are returning to old-fashioned methods and recipes—stone-ground flour, etc.—and an official at the bakery can give the class a simple explanation of why old kinds of bread are coming back.

Other Teaching Suggestions

1. Collect children's recipes

Have children write or dictate to you on a ditto their favorite way to eat bread (i.e., how to make a peanut butter and jelly sandwich). Run off the dittos. Each child will have a cookbook.

2. Collect recipes from parents

Have parents send in their favorite bread recipe. Ditto them off and send them home as a gift for all the parents. (The children may wish to illustrate their parents' copy.)

3. Throw a party

Have a cake and bread, coffee, tea, and milk potluck. Ask the children to write out the invitations. Parents and children can bring their favorite bread or cake.

Other Books on a Bread Theme

1. *The Baker's Children.* Grete Mannheim. New York: Alfred A. Knopf, Inc., 1970. A visit to a family bakery. Black and white photos, nicely done.
2. *Peddlers and Vendors Around the World.* Richard Erdoes. New York: McGraw-Hill Book Co., 1971. Nice introduction to how bread and other objects are sold in many countries.
3. *How to Make Elephant Bread.* Kathy Mandey and Joe Toto. Tujunga, Calif.: Parthenon Books, 1971. A funny book about food; might give children ideas for creative writing.
4. *The Cookie Book.* Eva Moore. New York: Seabury Press, 1973. Easy cookie recipes for grades 2 and 3.
5. *The Bread Dough Craft Book.* Elyse Sommer. New York: Lothrop, Lee and Shepard Co., 1972. A look at another use for bread.
6. *Let's Find Out About Bread.* Olive Burt. New York: Franklin Watts, Inc., 1966. A short book on how bread is made, from planting to your table.
7. "America: the Melting Pot of Good Cooking," *Better Homes and Gardens* (March 1976). Has excellent colored photographs of American Indian breads as well as breads from other cultures. Recipes are included.
8. Sunset Publications has an excellent bread book. Also several of their magazines have articles and recipes on various ethnic breads.

Recipes

SOPAPILLAS — *Ranny Cochran*

¾ cup and 2 Tbl. flour
⅓ cup water
1 Tbl. shortening
1 pinch salt
1 tsp. baking powder

Mix ingredients, shortening, and water. Knead. Cover and let set for about ½ hour. Roll out and fill with browned hamburger and grated cheese. Deep fat fry until golden brown. Open and fill with lettuce, cheese, and hot sauce. (Makes 3)

BLUEBERRY MUFFINS — *Kelly Glenn*

1¾ cup flour
¼ cup sugar
2½ tsp. baking powder
¾ tsp. salt
1 well-beaten egg
¾ cup milk
⅓ cup salad oil or melted shortening

Sift dry ingredients into bowl; make well in center. Combine egg, milk, and oil. Add all at once to dry ingredients. Stir quickly until just moistened. Gently fold in 1 cup fresh or thawed and well-drained blueberries. Fill greased muffin pans ⅔ full. Bake at 400 degrees about 25 minutes. (Makes 12)

ZUCCHINI BREAD — *Brenda Kellogg*

3 eggs
1 cup oil
2¼ cups sugar
2 cups peeled grated zucchini
1 tsp. vanilla
¼ tsp. black walnut flavoring
3½ cups flour
¼ tsp. cinnamon
1¼ tsp. baking powder
1 tsp. salt
1 cup nuts
1 tsp. soda

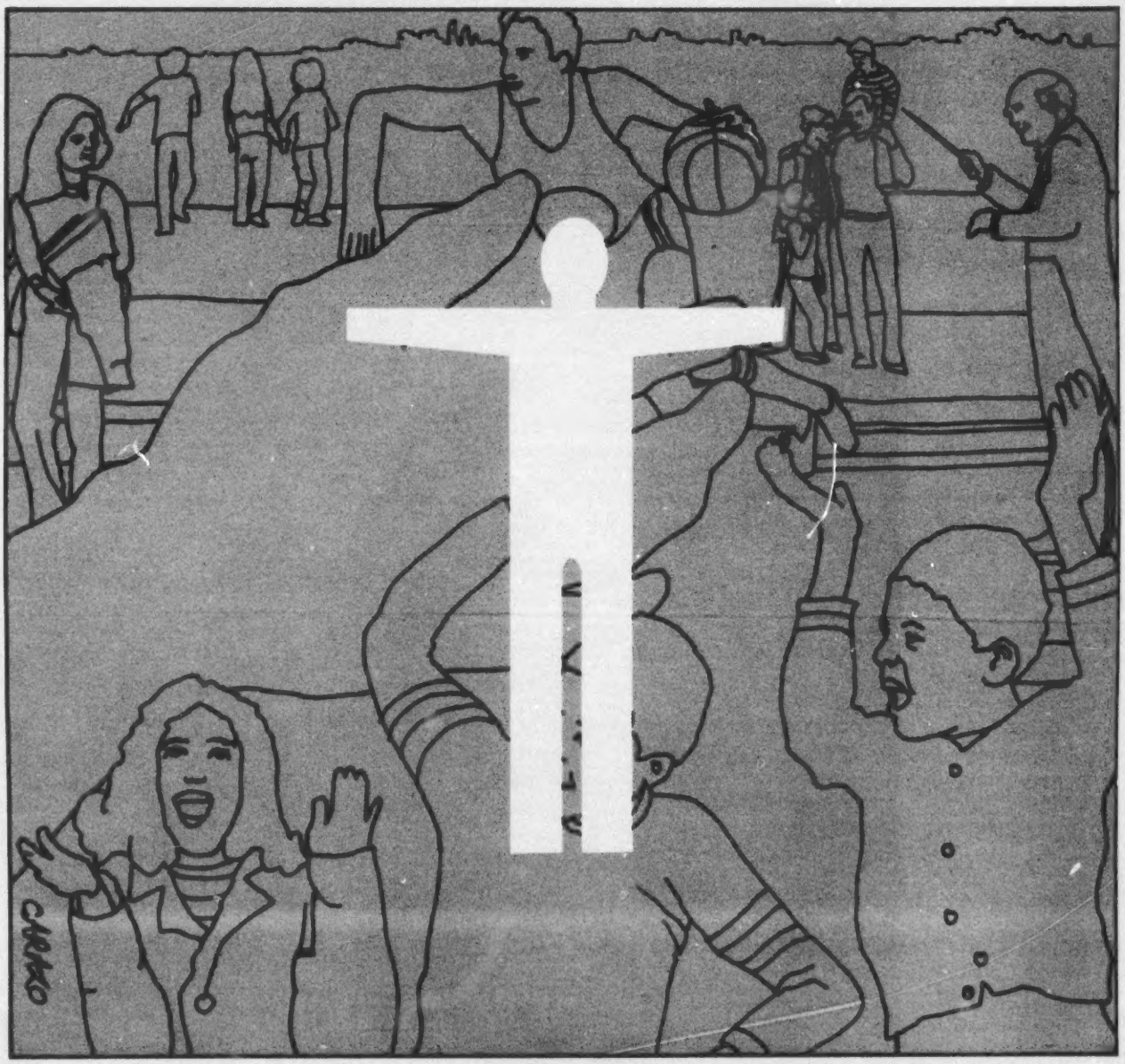
Beat eggs. Continue beating and add sugar, oil, zucchini, and flavors. Sift dry ingredients together and add to above. Add nuts. Spoon into greased pan. Bake at 350 degrees for 1 hour or until golden brown. Freezes well. (Makes 1 loaf)

Courtesy of New York Urban League

PART TWO

Exploring Systems

Developed by Alexis Aquino-Mackles and Project Teachers



Introduction

The concept of *systems* is related to the larger concept of *interdependence*. It is one of those key concepts which students can use to help organize information—a learning tool that will be useful to them throughout and beyond their years of schooling. A child who has a concept of a heating unit of a house as a system, or the game of baseball as quite a different system, has a good mental image for analyzing larger, more complex systems: the ecology of a lake, the ecomonics of a community, the government of a nation.

In simplest terms, students will become aware of systems as things or groups made up of interconnected and mutually dependent parts. If one part fails to function properly, the whole system will be affected. This seems like an easy idea—and it is, once children have that beginning model in their minds.

In a short space of time, they will be discovering systems on their own; they will be using the concept to help make sense of the world around them.

As with any abstraction, this concept can be grasped only when applied to concrete and specific examples. In these activities students will be discovering the working systems in their bodies and in their immediate surroundings. They will be becoming familiar with this organizing tool and learning to use it. These materials can be used to introduce the concept to older as well as younger students—in fact, some activities have been used effectively with high school students and adults.

What's in a Thumb?

Purpose

To demonstrate the interdependence of body parts—the thumb to the rest of the hand and to the total functioning of the body, including emotions—in a vivid, enjoyable way.

Areas of Study

Science (awareness of the function of body parts)
Language Arts (questioning, oral communication)
Music (singing)
Art (drawing, paper puppet construction)

Objectives

To increase awareness of the interdependence of body parts students will—

Experience what it is like not to be able to use a body part.
Attempt to do ordinary classroom tasks.
Comment on experiences as well as feelings when a body part is not working.

Suggested Time

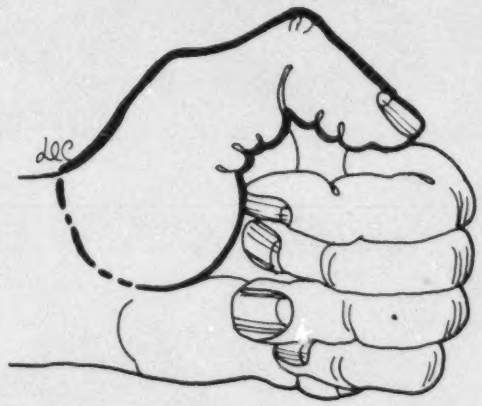
2 class periods

Materials

Masking tape
Construction paper
Paper fasteners

Comments to the Teacher

Using physical activities to demonstrate awareness of the interdependence of body parts can be fun for children. Distribute precut pieces of masking tape to each pair of children as this will help make the activity run smoothly. Also ask your local hospital for old X rays. Children enjoy seeing "bone pictures." They also help children to see the interconnectedness of the skeletal system.



Activity 1

Have students work in pairs. They are to tape one of their partner's thumbs to the rest of the hand, so it is immobilized. Right-handed children should have their right thumbs taped, lefties their left thumbs. (The one doing the second taping will experience how difficult it is when only one thumb is available.)

When the thumbs are taped, direct the children to try a variety of familiar classroom tasks, such as writing their names, coloring pictures, sharpening pencils, opening glue bottles, and so on.

Discuss how they felt when one part of the body was not working, and encourage comments on both physical and emotional feelings and their interdependence. Ask what activities were difficult to do and why, reinforcing the systems vocabulary learned earlier. If appropriate, show a picture of the inside of the thumb and hand (even the whole body) and identify the parts and their connections. Apply this taped-thumb experience to their own experiences with broken or sprained fingers (or arms or legs). Ask what happens when they break a bone or pull a muscle. Why does the doctor set the bone (to regrow/rejoin the connection), or ask them to rest the muscle (to strengthen the connection)? How does this affect the rest of the system?

Activity 2

Try this same lesson except with an arm taped or tied down, or with a leg taped or tied to a yardstick (or have the children run a one-legged race), and discuss the parts (physiology) and connections (interdependence) of these other parts.

Activity 3

Have the children sing and point to the connected bones in the song " 'Dem Bones" ("The shin bone's connected to the knee bone, the knee bone's connected to the thigh bone, the thigh bone's connected to the hip bone. . . .").

Activity 4

Have children put together simple paper puppets by cutting out patterned body parts and connecting them with paper fasteners or brads at the joints (a skeleton puppet would be fun, and a vivid model of the main parts of the skeletal system).

Parts of You

Lesson Ideas by Jim Hedges
Willow Creek Elementary School
Concord, California

Purpose

To help students explore the idea that human body parts depend on each other.

Areas of Study

Science (awareness of the function of body parts)
Language Arts (questioning, oral communication)
Art (drawing, tracing, painting)

Objectives

To increase the awareness of the interdependence of body parts and interdependence of family and school, the students will—

State ways in which parts of the human body depend on other parts.
Give examples of how a breakdown in one part of the body influences the entire person.
Compare interdependence in the human body with the functioning of a family.
Demonstrate greater willingness to work together as a group and with other class members.

Suggested Time

One entire morning or two afternoons

Materials

Butcher paper
Crayons
Pencils
Paint (optional)
Scissors

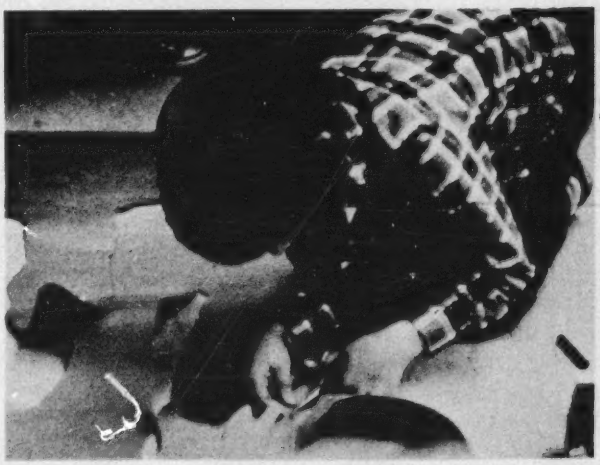
Comments to the Teacher

If you think your students will have difficulty in tracing around their bodies, you may wish to ask for a parent volunteer to help you trace and cut out body forms. Or you can ask an older group of students from another class to help you. By utilizing other children, the concept of systems will be emphasized.

Activity 1

One common art project for grades K-3 can easily be used to introduce the idea of interdependence. Make a picture of each child by having the child lie down on butcher paper and tracing his or her outline. If you like, you can then cut out the figure and allow the child to paint or color in the hair, clothes, features, etc. Play a question game, pointing to parts of various childrens' pictures:

—How do Anna's feet depend on her eyes? (she has to see to walk, to wash her feet)
—How does George's hair depend on his hands (to be combed)
—How does your left arm depend on your right?
—(etc.)



Richard C. Harper

You may wish to talk a little about the handicapped as part of this exercise. What happens when part of the human system breaks down, or is missing? If some very important parts don't work, a person may die; but often, other parts simply work extra hard to make up for the missing part. Thus, blind people sometimes develop very acute hearing;

if a person has only one leg, it will be extra strong.

Extend the analogy to the family. If a parent or sibling goes away or is sick, does the family work as well? Do chores get done, and does everyone get as much loving attention, or have as much fun? What should other members of the family do to help when a family member is sick or absent? (Try harder to keep the family going, just as the body adjusts to keep itself going.)

Activity 2

Discuss how we depend on one another in the classroom. It has been said that one of the most difficult tasks with young children is teaching Johnny why he should pick up a paper that Jimmy dropped. The idea of a "class body" may help the children to see themselves as parts of a whole group. Make a composite child picture, using a copy of some part of every student's picture.

Puzzles Are Systems

Purpose

To introduce as simply as possible the basic idea of parts fitting together to make a whole or a system.

Areas of Study

Language Arts (oral communications)
Mathematics (matching, spatial relationships)

Objectives

Given two sets of puzzle pieces (one set in which all the pieces fit as a whole and the other set with missing or mismatched pieces), students will—

Identify when a set fits together to make a whole system and when it does not.

State in their own words what makes one puzzle a system and the other puzzle not a system.

Suggested Time

1 or 2 periods

Materials

A variety of easy picture puzzles, paper bags or envelopes

Comments to the Teacher

Puzzles can be easily made by cutting out a magazine picture and shaping puzzle pieces out of it. Greeting cards and picture postcards can be used as well. Children can make their own puzzle by drawing or painting on a piece of thin cardboard and cutting it into puzzle pieces.

Group children into partners and give each pair two bags of puzzle pieces, with Bag 1 containing a matched puzzle and Bag 2 containing a mismatched or incomplete puzzle.

Tell each pair of children to try to make a whole puzzle from each separate bag (to avoid mixing pieces between the two bags and causing confusion and frustration, you might color-code the pieces of each puzzle or hand out only one bag at a time).

Have children identify which bag or which set of puzzle pieces made a whole puzzle and which did not.

Encourage each child to tell why one set of pieces fit into a whole puzzle and why the other did not, reinforcing such words as *parts, whole, fit together, connected,* or other words that indicate understanding for your age of students. These will become the basic vocabulary of systems learning, while the growing verbalization of what happened and why (a form of debriefing at the primary level) will continue to be the most important part of each lesson as children come together to share experiences and feelings, to discuss insights, and to learn and use new vocabulary labels.

Inform the children that each of their completed puzzles is a "system," explaining that this is so because the parts fit together or are connected together as a whole. Make sure you also indicate that their incomplete puzzles are not systems because they do not fit together as a whole. With older students, you might be able to explain that one missing or mismatched piece affects the whole puzzle, and that care of each piece of the puzzle is important to the whole (this last being a good way to lead to more careful cleanup of puzzles).

Although it is probably too early to introduce any one or all of these expanded definitions of systems, keep them in mind and apply them as they fit. Perhaps you can use them with individual students who are thinking way ahead of the others or by building on a child's relevant comment (for example, if some child complains about puzzle pieces always being lost or mixed up, as in Bag 2, it might be a good time to discuss how one missing part can ruin the whole and why it is so important to care for each piece when using or putting away puzzles).

Use this idea of caring for each part as you tell children to clean up their puzzles carefully. Bag 1's completed puzzle can either be returned to the bag (and children who can write print SYSTEM in huge letters on the bag as another way to reinforce learning of this new word), or the completed puzzles can be moved to a table or bulletin board for display under the heading SYSTEMS. Bag 2's pieces can simply be returned to the bag with a quick review of why this bag won't be labeled SYSTEM.

How Many Systems Do I Belong To Right Now?

Purpose

To help children understand that they and other people are important parts of systems and that they belong to many "people systems," through the use of familiar systems in which all or most of the members are known.

Areas of Study

Language Arts (oral communication, listening, writing, reading)
Mathematics (tallying, grouping)
Social Science (awareness of various organized groups, career awareness)
Art (making a book, making a bulletin board)

Objectives

Given the names of familiar "people systems," the students will—
Identify groups in which they are a member.
Realize how many different "people systems" depend on their membership.

Suggested Time

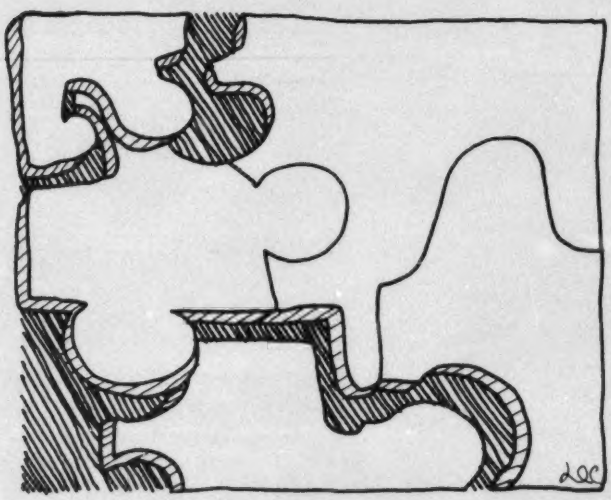
2 to 3 class periods

Materials

Magazines
Scissors
Paper
Crayons

Comments to the Teacher

Children enjoy seeing what systems they are members of. Be sure to select some systems in which the entire class are members or select a variety of systems so that no one is left out.



Activity 1

The teacher can begin by writing the name of a particular people system (e.g., a family, a classroom, a Little League team, a Boy Scout or Girl Scout troop, etc.) on the chalkboard. Ask those children who are parts or members of that system to stand. Have the children count the number of standing children, then select one child to place tally marks beside the name of the "people system." Continue writing the names of different people systems and use the tally procedure for each system.

Emphasize the idea that people are parts of systems by calling on selected individuals to tell just what part they play in each particular system. Have the children identify what parts or functions are played by other people in the system (all or most members of these familiar systems should be known by the children). Ask the children to tell what happens when they don't do their part in a particular system, and how that affects other people in the system who are depending on each other.

Ask the children to name other "people systems" to which they belong and which are not yet listed. Ask specifically for systems in which people are important parts.

Activity 2

Children can look through magazines and newspapers to cut out pictures of other "people systems" (e.g., an office staff, an orchestra, etc.) and make a bulletin-board display. Children can also make a "systems book" out of their collected pictures by pasting them onto construction paper and labeling each PEOPLE SYSTEM.

Activity 3

During story time, the teacher can select books which give examples of "people systems" (books about people in other cultures can begin to build cross-cultural understanding) and ask children to raise their hands whenever they hear or see something in the book about a system of people, encouraging them to identify the system and its parts of function.

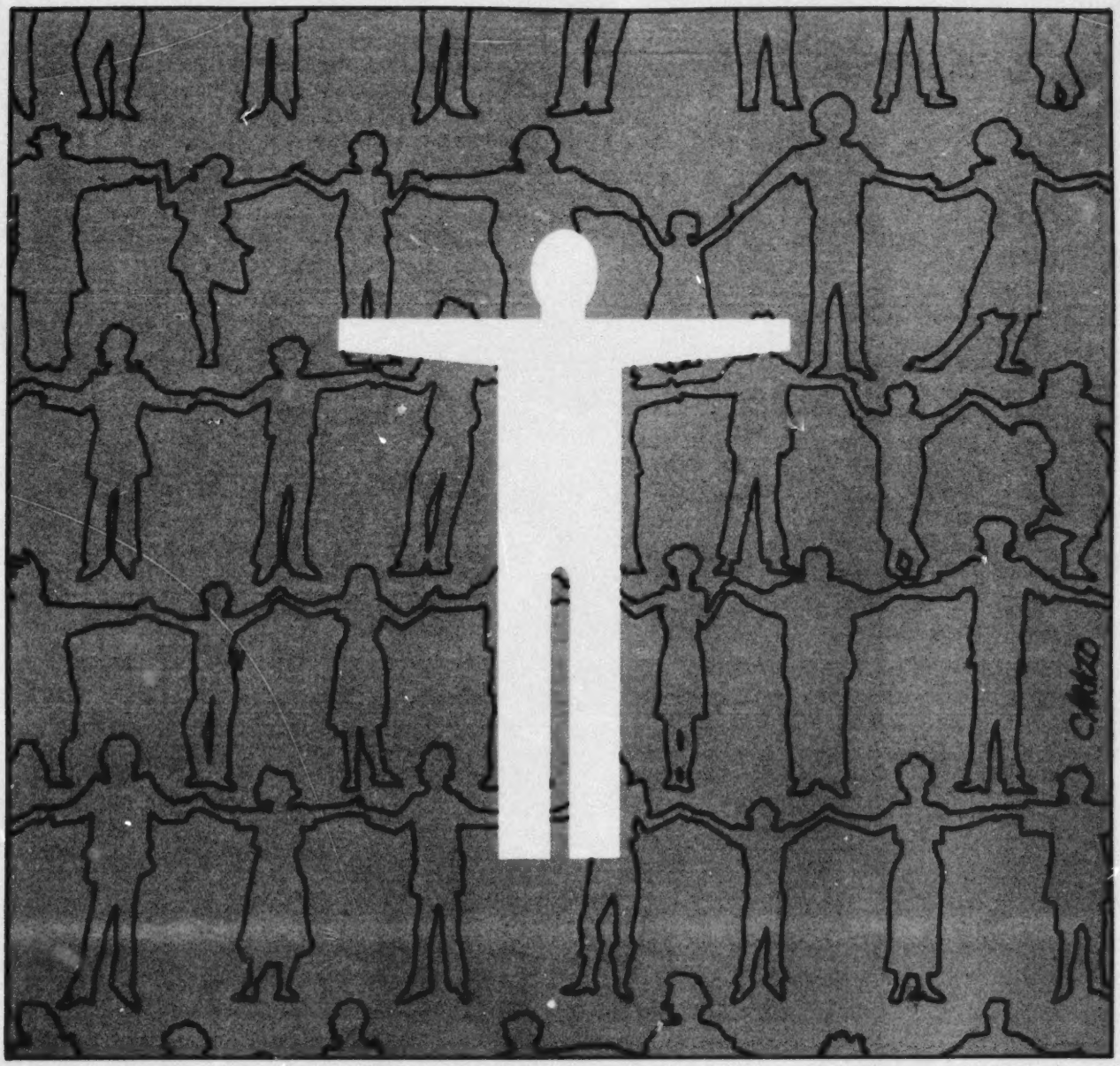
Activity 4

After children have identified those "people systems" which they are familiar with as members, expand their thinking to include the less familiar and more complex systems they depend on (as consumer members) for their food, clothing, transportation, and so on. Use vivid examples from the food items in their lunch boxes, the clothes on their backs, or the way they got to school that day, to trace the systems they depended on in order to get to and from school or fed and clothed. Take these examples as far back to the originating system as children can understand, explaining why many of the members of these more complex and distant systems are unknown.

PART THREE

Communicating with Others

Developed by Margaret S. Branson



Introduction

By now, your students have explored a variety of ways they are interconnected with other people—in the school, in the neighborhood, and in the community. This awareness will be expanded in the activities in Part 3. Children will begin to recognize similarities between their lives and concerns and those of people in other cultures, both present and past.

In the first lesson, "Talking with Our Hands," they will experiment with nonverbal communication. This can help them to understand language as the key element in human culture.

The second lesson, "Lullabies Link People," will enable students to discover some very important things they have in common with people everywhere. By this age, they have already gained impressions of ways people are different. It is very important for them to understand and appreciate ways in which all people are also alike.

Talking with Our Hands

Purpose

This activity is an introduction to nonverbal communication, through which people convey a variety of messages. This is a first step toward developing an ability to conceptualize language as one element in human culture.

Areas of Study

Language Arts
Drama
Social Studies
Art (optional)
Safety (optional)

Objectives

Students will—

Plan and participate in a short field trip on their own school site, during which they will observe instances of nonverbal communication.

Engage in the formulation of rules or group standards for the conduct of a field trip.

Demonstrate their comprehension of the concept of *communication* by employing both verbal and nonverbal means of reporting their observations.

Use their hands and arms as means of expressing themselves in creative drama activities or in fingerpainting.

Develop skills in observation, reporting, discussion, and group participation.

Suggested Time

4 or more class periods. One class period can be devoted to motivating the children and to establishing rules of conduct for the field trip; a second to the field trip itself; the third and fourth can be given to reporting and discussing their observations and to creative movement and impromptu drama activities. Additional periods can be devoted to fingerpainting and/or fingerplays.

Materials

Pencils

Notepaper for recording observations on the field trip (for older children)

Fingerpainting materials (optional)

Comments to the Teacher

Almost every human gesture is learned. Each of us learns the gestures of our culture just as we learn its spoken and written language. Therefore, although human beings universally use gestures to communicate, not all gestures mean the same thing to all peoples.

Because this lesson is designed for young children, and because it is introductory in nature, it does not attempt to consider cultural differences in nonverbal communication patterns. In later lessons that can, and should, be done. Here it is sufficient to heighten awareness and increase children's sensitivity to the nonverbal communication which surrounds them.

It is important that children, early in their schooling, be introduced to the concept of nonverbal communication. They are living in a time when the number and variety of communications to which people are exposed have increased at an unprecedented rate. They are experiencing a communications explosion—and that explosion is not all verbal. As Stuart Chase points out: "TV is replete with pictures; some newspapers give more space to women's underwear than to the news. The popular magazines have so many ads in four colors on stiff paper that it is very difficult to keep one's mind on a given article, or follow it to page 94—which is exactly what the advertisers want. Skip the idea. Buy our product."*

Many research studies confirm that young children are influenced by both the verbal and nonverbal language of television. As a result, they exert considerable influence on the products their parents buy.

Just how much television has the average child in the United States seen, prior to entering first grade? Conservative estimates are that the average child has watched 4,000 hours of television before formal education begins. That means the young child has absorbed many verbal and nonverbal messages, usually without adult guidance in "sorting out" what they mean. Television, in many homes, is the official "babysitter."

Before specific aspects of this lesson are considered, perhaps one final word is in order about nonverbal communication in general. Few people realize just how extensive the nonverbal communication "vocabulary" of English

speakers is. One scholar, R. L. Birdwhistell, places the number of body movements English speakers use at 300. Compare that to the number of symbols in the English alphabet. Needless to say, a goal of this lesson is not to have younger children catalogue body movement; but one goal is that students, in their first years of schooling, be made aware of the tremendous number of messages which human hands and arms can convey, even within the environment of their own school.

Beginning the Lesson

To begin, ask the children to think about their own hands and arms and tell how they can do many things with them. The children may point out that they can hold things in their hands. They can lift things, cover things, and so on. Ask the children if they've ever thought about how people use their hands and arms to "talk" to each other. And then explain that they are going on a field trip around the school to find out for themselves how people in their school use their hands and arms to talk or *communicate*.

Take time to work on skills of group participation before setting out on the field trip. Establish through discussion the need for rules or standards of conduct on the field trip. Let the children suggest rules and encourage them to give reasons why they think those rules are "good" or "fair." One rule which you and students might agree on is that everyone should be quiet as they move through the school to collect data. That is a "good" or "fair" rule because it is not right for one class to disturb others who are at their own work.

Explain to the children that they will have plenty of opportunity to talk about their findings after they have returned to their classroom. They will need to observe well and to remember what they see. Older children who can write should take along pencils and notepaper and be instructed in how to take notes on their observations.

You may wish to help the children know what to look for by mentioning *just a few* of the kinds of nonverbal communication which they are apt to see. For example, they might see people:

1. *Raising their hands to indicate they want to say something;*
2. *Holding their fingers to their lips to indicate "quiet";*
3. *Motioning for someone to come by beckoning with their forefingers or their hands;*
4. *Pinching their noses to indicate that they don't like the smell;*
5. *Placing their hands over their hearts in a gesture of respect or salute;*
6. *Showing students that it is safe or not safe to cross the street;*
7. *Waving goodbye;*
8. *Hugging someone who's been hurt or is in need of being comforted;*
9. *Showing decisions made, by an umpire or referee;*
10. *Directing a chorus, orchestra, or band.*

The list of possibilities is great indeed. These examples are just a beginning, but even they indicate just how much our culture relies on nonverbal communication.

After the children have completed their field trip, have them share their findings. As they do, you may wish to list their observations on the chalkboard. Or write a short composition on poster paper, as the students dictate.

Another alternative is to let the children play a game. Have one student show a hands/arms gesture. Let the others guess its meaning.

As soon as you are satisifed that the children understand the essentials of nonverbal communication, move on to more creative aspects of the lesson.

Let the children work in small groups to plan and rehearse short, nonverbal dramas of their own devising. For example, they mime a simple story about a dog which is discovered eating their lunches. Through gestures the students can indicate their reactions and show their efforts to make the dog stop and go home. Finally, they can pantomime eating their lunches.

Jo Renée Fine

Another drama can be built around arriving or leaving the school grounds, emphasizing safety rules. Students can mime the story of a child getting off a bus or out of a car and then crossing a street properly with the aid of the arms/hands signals of the student traffic squad or adult crossing guard.

A third drama may involve taking turns, or dividing and sharing.

Extending the Lesson

Younger children generally delight in fingerpainting. As a child fingerpaints, he or she literally becomes a part of his or her creation. The hands feel the paint. The arms become part of the production with elbows and sides joining in the fun of making a picture. In short, fingerpainting affords children a rich sensory experience; no brushes, sponges, or instruments or any kind come between the child and paint. And the child is free to paint and to express anything he or she wishes.

When the children are finished, their fingerpaintings can be examined. Their peers ought to suggest what they can "see" in each other's paintings. Does the painting "tell" them something? Does it suggest a story to them? Does it make them "feel" in a certain way? For example, the colors used might make the students "feel" happy, sad, or excited. By talking about each other's productions, students can increase their sensitivity to art, extend their abilities to appreciate it, and improve their oral skills. At the same time, younger children can practice computation. They can count how many fingerpaintings were done in the class and the number of times that red or blue was selected by an artist.

Extending the Lesson Further

Prepare a map of the school and show the route to be followed during field observations.

Take a second field trip to a nearby construction site so that the children can observe other uses of nonverbal communication.

If a television set is available in the classroom, turn on the picture but leave the sound off. Have the children watch for the use of gestures. Let them discuss what they observe.

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*Stuart Chase, *Danger—Men Talking!* (New York: Parents Magazine Press, 1969), pp. 50-52.

Lullabies Link People

Purpose

This lesson will help young children appreciate music and respond to it through song, movement, and discussion of its meaning. The examination of lullabies from various cultures will contribute to the students' ability to identify similarities and parallels among other groups and societies. This, in turn, builds the capacity to perceive the common biological and psychological needs of all human beings.

Areas of Study

Art (sculpture and photography)
Creative Movement
Music
Language Arts

Objectives

Students will—
Hear and sing lullabies—old and new—which come from several different cultures.
Describe their own life experiences, relating how others have cared for them and how they, in turn, have cared for others younger than themselves.
Describe in their own words some of the functions which lullabies serve.
Compose a simple lullaby using lulling words from a language or languages not their own.

Suggested Time

3 or more class periods

Materials

Optional: song or lyric sheets; snapshots or "informal" photographs of the children in the class which were taken when they were infants; records/record player, guitar, piano, or autoharp.

Comments to the Teacher

Lullabies have been sung for centuries by people all over the world. They have been called "the original tranquilizers," "the first love songs a human hears," "folk music," "sleep rhythms," and a "means whereby caretakers of infants can release their feelings—both their joys and their frustrations."

Lullabies have a simple and direct appeal. Usually the words are of secondary importance. Emphasis is upon sound and rhythm. "Lulling" is their most important attribute.

Lull is a word which has come down to us from Roman times. In Rome, those responsible for the care of infants used the word *lalla* to quiet their charges. Other cultures have invented words comparable to *lalla* (see chart). But, while the words used for lulling may be different, lullabies the world over rely on the power of monotone to induce contentment and sleep.

Beginning the Lesson

You might begin by asking the children if they know what the word *song* means. What songs do they like to hear? To

Jim Levine

From "Classroom Photos of Men in the Nurturing Role," distributed by the Women's Action Alliance, Inc., 370 Lexington Ave., New York, N.Y. 10017

Henry Moore, in England, captures in sculpture a child's confidence and joy in being held high in strong hands over a rocking chair in motion.

sing? How or from whom did they learn those songs?

Next, ask the children to try to remember a time when they were much younger. Can they remember going to bed at night? How did they feel about going to bed? Who put them to bed? What bedtime routines, if any, did they follow?

Some children may recall a routine of watching a certain TV show, after which time going to bed was mandatory. Others may recall that someone told them or read them a story. Inquire about those favorite stories. What were they? Why did the children like them? How many of the children learned their favorite stories "by heart" so that they could tell if a page was skipped or certain parts omitted in the telling? Why do they think they wanted to hear the same stories over and over again? Why do they think the story-tellers may have tried to skip parts on some occasions?

Point out to children that, before they were old enough to watch television or to understand stories, their parents or caretakers may have used another way to get them to go to sleep. That method probably has been used everywhere, for as long as there have been people. Can the students guess what that means may have been? They may guess that it was by rocking and/or singing infants to sleep. If so, fine. If not, say that you are going to show them pictures so that they will be able to find out for themselves.

Let the children examine the pictures. Ask them who they think the two people in each picture are. How do they think the baby feels? How do they think the older person feels? What might the older person be saying or singing to the baby?

At an appropriate time say that there is a special name for the songs which people sing to babies when they put them to sleep. Each is called a *lullaby*. Then explain to the children a little about the purposes and the musical forms of lullabies.

Introduce the lullabies which are reprinted here. Let the children hear them, sing them, discuss them.

Help the children to generalize as much as they can about the universal aspects of child care and the interdependence of infants and their caretakers.

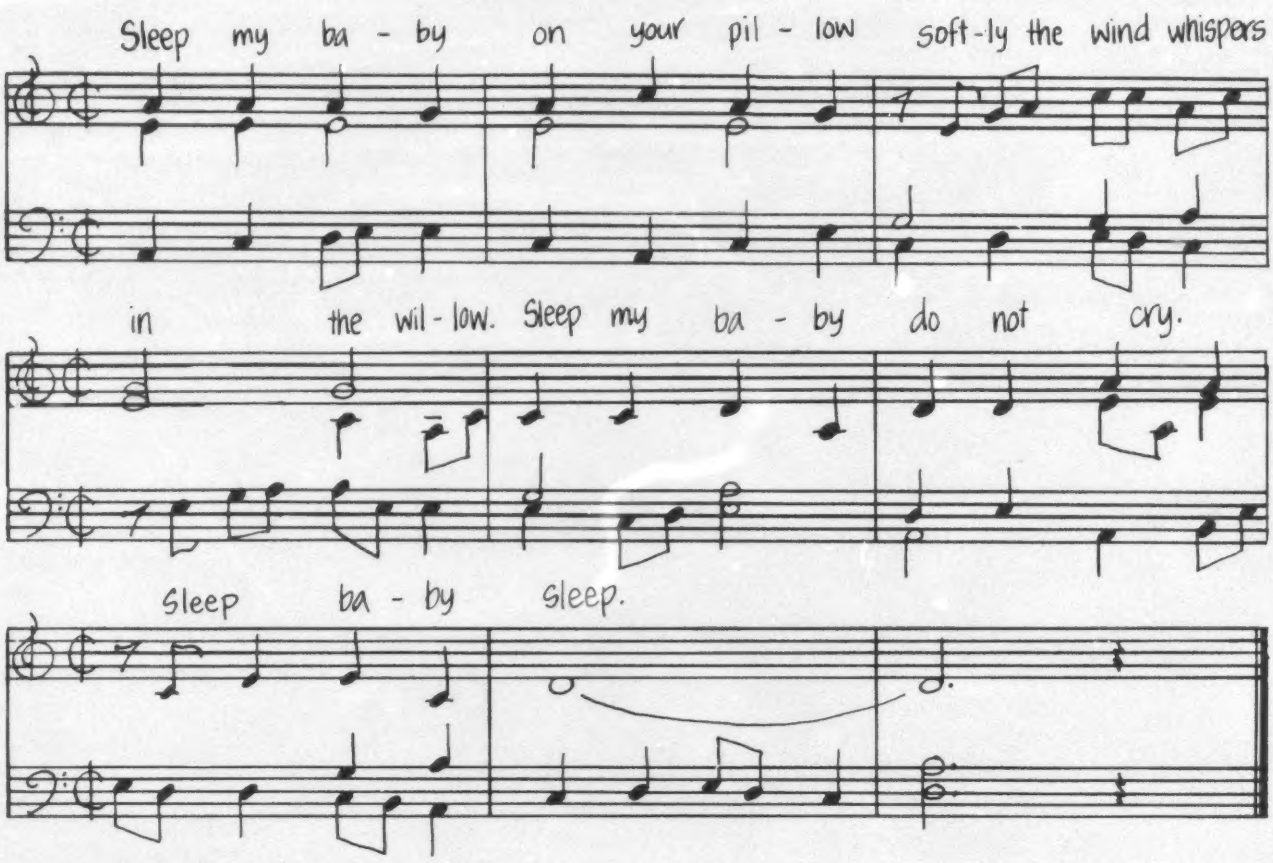
To conclude the lesson, introduce the children to some of the "lulling" words used by peoples around the world (see chart). Select one or several of those lulling words and "compose" a lullaby which the children can sing. The lullaby can be as simple as just repeating the lulling words over and over, setting them to a melody with which the children are already familiar.

You may wish to give special consideration to the ethnic background of your students when selecting the lulling words for your original composition. It may be that the children would enjoy

Rocking Chair *(number 3), bronze, by Henry Moore, 1950.* Private Collection of Henry Moore. *Photo reproduced with the kind permission of Henry Moore.*

Whispering Wind

Japanese

arranged by David Branson

and benefit from using words of countries from which their grandparents or great-grandparents came.

Point out on a map or globe the countries which were the source of the lulling words used in the children's own lullabies. Talk about each country and the peoples who live in it. If possible, show pictures of children who live in that country.

Extending the Lesson

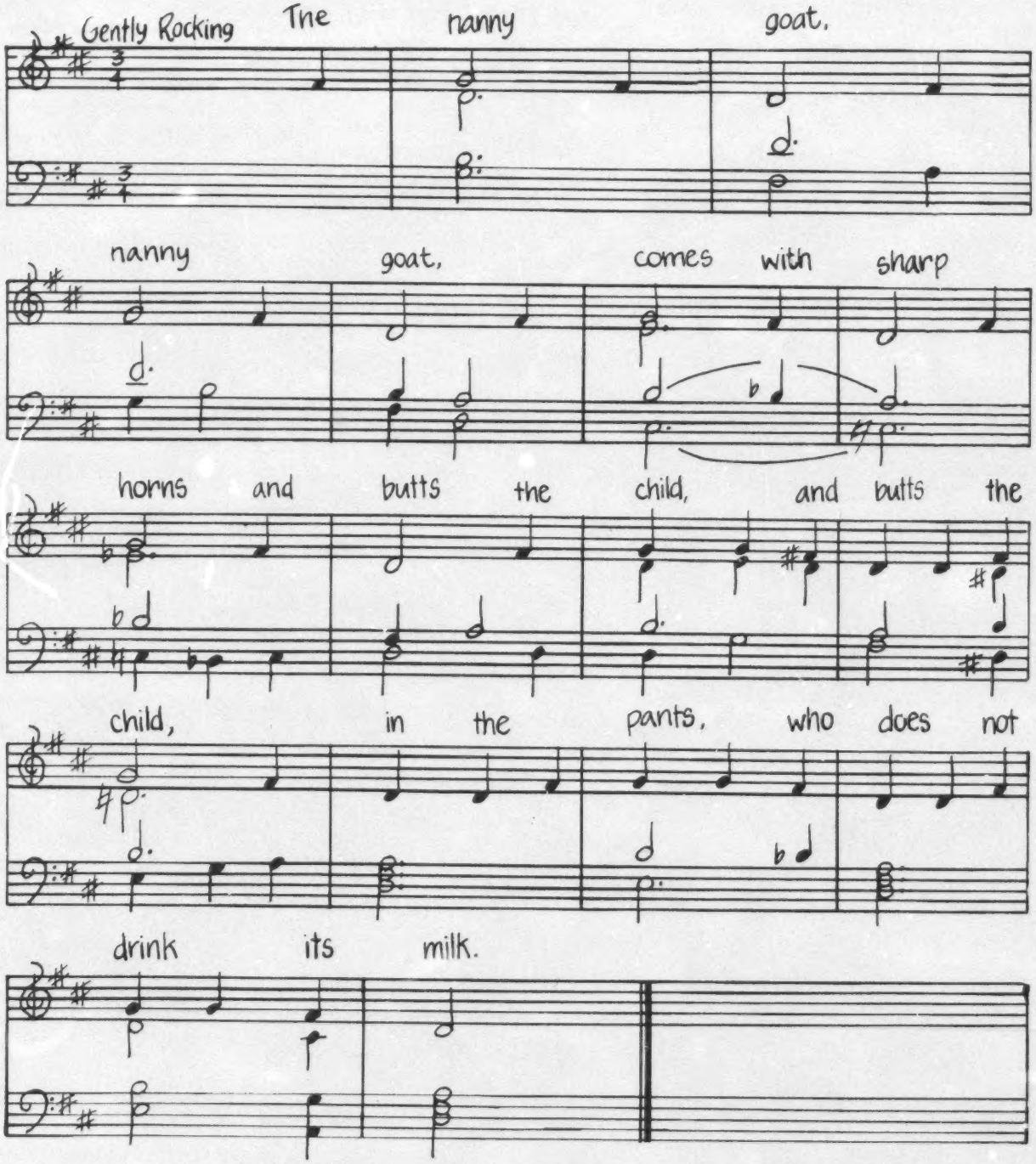
This lesson presents an excellent opportunity to introduce children to sculpture. If possible, bring some to class, so that they can see and feel it. Then show them the picture of Henry Moore's sculpture "Rocking Chair." Moore, a modern English sculptor, has created a compelling, universally appealing work of art. Having studied about lullabies and human interdependence for several days, the children ought to be able to enjoy and discuss Moore's work.

Students can be asked to bring to class snapshots or informal photographs of themselves as infants. Let each child describe what is happening in the photo he or she brings. Who is taking care of, playing with, comforting him or her? How does the student think that person is feeling? How does the student think he or she felt about that person? The photos can be arranged in a special bulletin-board display and the students might talk about the changes they perceive which have taken place in themselves and in their classmates since those photos were taken.

Many of the children probably have had experiences caring for younger brothers, sisters, or cousins. Encourage them to talk about those experiences and to think of ways in which they can be good caretakers. What stories could they tell or read to those younger than themselves? What lullabies or other songs might they sing to them? How might they comfort them or make them feel more secure? The point is to help children discover for themselves that they are capable of helping others and sharing their feelings. Knowing that they are competent improves the children's self-image, and a good self-image is one of the requisites for effective learning.

Russian

Idet Kozä Rogataia

Arranged by
David Branson

Gently Rocking
The nanny goat,
nanny goat, comes with sharp
horns and butts the child, and butts the
child, in the pants, who does not
drink its milk.

Lull-Words From the World's Baby Language As Used in Lullabies

A-a-a	Lithuania
Ahay, hay, hay	Gitksan Indian (Canada)
Al-ha, zu zu	Latvia
Al lu lu	Poland
Arroro ro ro	Spanish-speaking countries
'Awe 'awe	Suni Indian (U.S.A.)
A-ya ya	Trinidad
Baloo, baloo	Scotland
Bayu bayu	Russia
Bissam, bissam	Norway
Bom pe, bom pe	Cambodia
Cha-chang, cha-chang	Korea
Dengu, dengu	Indonesia
Dodo, dodo	France, French Pyrenees, Belgium, Haiti
Doyi, doyi	Ceylon
E-a, e-a, e-a	Czechoslovakia, Germany
Ha-o, ha-o	Kwakiutl Indian (Canada)
Ho-ho	Egypt
Hoi-yo, hoi-yo	Okinawa
Lala lai	Iran
Lalla, lullay lull	English-speaking countries
Lalo loli	Pakistan
Ma ma ma	Yuma Indian (U.S.A.)
Me me me me	Cree Indian (Canada)
Na, na, ninna-nanna	Italy, Greece, Macedonia
Nen nen	France, Japan
Ni-ni-ni-ni	Philippines
Ninni, ninni	Tunisia
No no no nette	Switzerland
Obauba	Basque
Pi, pi, pi, pi	Yiddish-speaking people
Shoheen-shal-eo	Ireland
Su su su su	Estonia, Poland, Ukraine, Sweden
Suze nane	Friesland (Netherlands)
Tororo tororo	Guam
Tprundy, tprundy	Russia
Tulla lu lu	Lapland
Tun, kurrun	Basque
Tuu, tuu	Finland
Uaua	Basque
We we we we	Chippewaya Indian (U.S.A.)
Yee, le-le	Burma
Yo yo yo yo	Bantu (Africa)

Source: Leslie Daiken, The Lullaby Book *(London: Edmund Ward, 1959), p. 9.*

Some books with additional lullabies:

Lullabies and Night Songs. *Music by Alec Wilder, pictures by Maurice Sendak, edited by William Engvick. New York: Harper & Row, 1965.*

Lullabies From Around the World. *Lynne Knudsen, ed. Chicago: Follett Publishing Co., 1967.*

Lullabies of the World. *Dorothy Berliner Commins, ed. New York: Random House, 1972.*

Rockabye Baby: Lullabies of Many Lands and Peoples. *Published in cooperation with UNICEF by Chappell and Co., 1975. Original words and singable English translations. Paperback available from the U.S. Committee for UNICEF, 331 East 38th St., New York, NY 10016.*

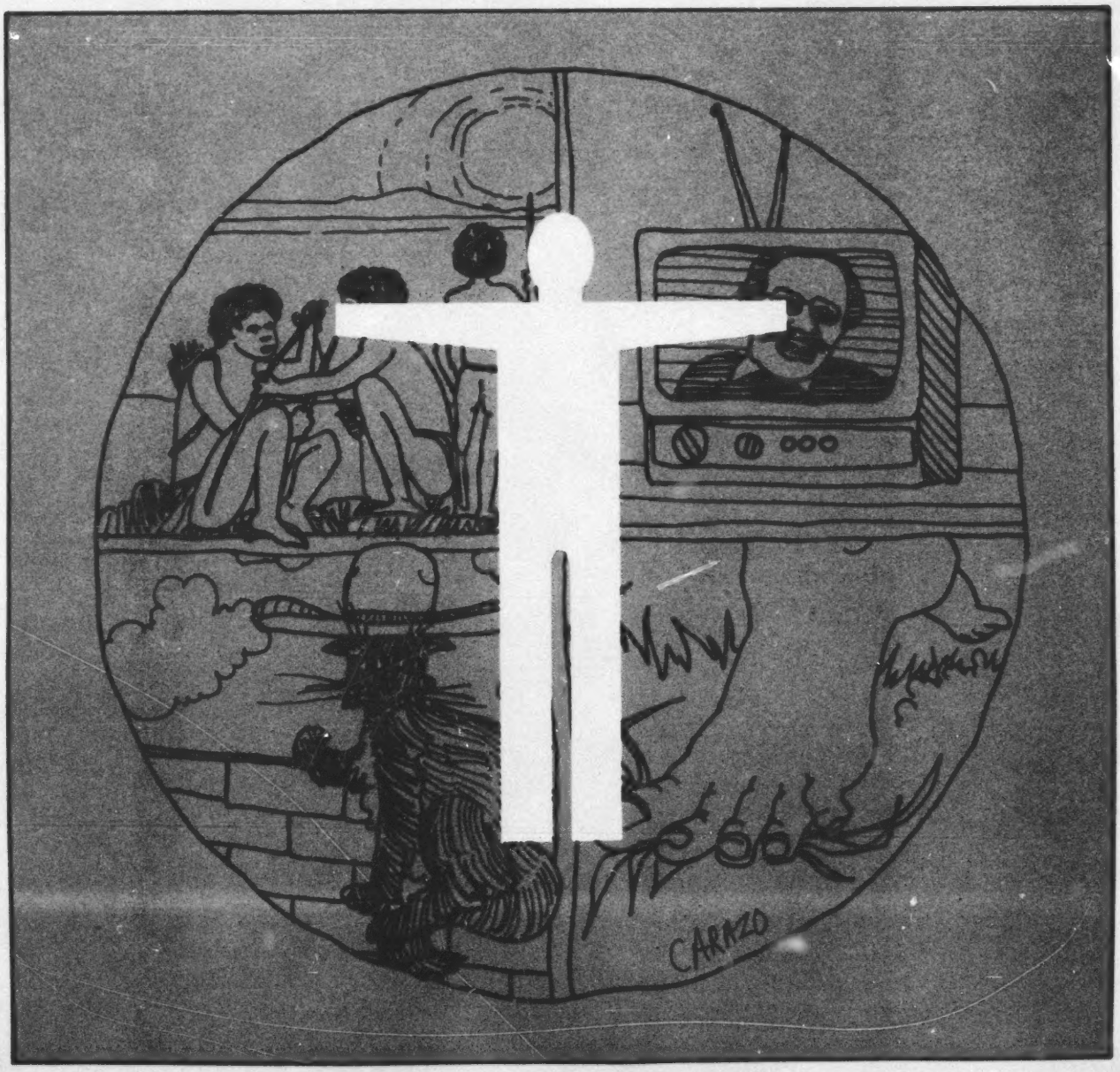
Sing, Children, Sing: Songs, Dances and Singing Games of Many Lands and Peoples. *Published in cooperation with UNICEF by Chappell and Co., 1972. With an introduction by Leonard Bernstein, it contains original words whenever possible, along with singable English translations of each song. Some lullabies are included. Paperback.*

UNICEF Photo by Peter Larsen

PART FOUR

Myself and the Larger World

ACTIVITIES FOR INTERMEDIATE GRADES *Developed by David C. King*



Introduction

The activities in Part 4 build on themes developed in preceding sections of the Handbook; they can be used independently of those earlier materials.

"Move, Feet, Move!" and *"The Challenge of the Desert"* provide further experience with that apparently simple idea that people everywhere have much in common. It's important to have this idea reinforced as much as possible if children are to internalize it. Already, at this stage, their world has been filled with "we-they" images. This is natural and quite healthy in terms of establishing identity with and loyalty to various groups. However, an overemphasis on how *"different"* or *"strange"* others are can lead to dangerous kinds of stereotyping, ethnocentrism, and prejudice.

Let me put the matter another way: diversity is part of the fabric of our society, providing much of its richness and variety. The same is true of what we can call global society. When we make negative judgments about people simply because of these differences, then we are turning diversity into something negative. If, instead of merely showing differences, we also help students recognize the things we have in common with all people, diversity is placed in a healthier context.

"Planning a Park" examines our interactions with others from a different perspective—helping students see the need for identifying the wants and needs felt both by themselves and by others. They will then try to resolve conflicting wants and needs.

"Communication Tools" and *"TV or Not TV"* explore further the ways in which we communicate with one another, and should help sharpen communication skills. *"Missing the Poin."* deals with examples of miscommunication, and *"Who Likes Animals?"* offers different expressions of a common human theme—the love of animals.

The final lesson, *"A Simple Chocolate Bar,"* builds on the students' earlier experiences with the idea of systems. Here they discover ways in which a candy bar involves interconnections with others in different parts of the country and the world.

Move, Feet, Move!

Purpose

This lesson uses a story as a vehicle for dealing with certain aspects of conflict—in this case, a conflict in which public opinion plays an important role. Communication, verbal and nonverbal, is central to the episode and its resolution. The activity fosters competence in making judgments by developing the students' ability to identify alternative choices in conflict situations.

Areas of Study

Language Arts (reading)
Social Studies (culture studies)

Objectives

Students will—
Use an autobiographical story to identify how a person's size and position influence a conflict situation.
Evaluate ways in which communication, including public opinion, can influence the outcome of a conflict.

Suggested Time

1 class period

Comments to the Teacher

At some point in levels 4-6, the class should deal directly with conflict as a theme or concept, much as we did with the introduction to systems in Part 2. Picture studies provide good material for such an exercise.

As children gain experience with the concept, they will discover the many forms conflict can take, the variety of means for resolution, and how communication is involved. They can consider why some conflicts are harmful while others serve a positive function, and can easily apply these ideas to events in their own lives and in their schoolwork. For instance, the long series of events that led to the American Civil War makes much more sense when the learner views it through the lens of conflict.

Beginning the Lesson

Children enjoy having this story read aloud to them, but of course it is also suitable for sight-reading. It is best used after introductory work with the nature of conflict and can also be a lead-in to studies of other cultures. The story is based on an autobiographical account by Robert Wellesley Cole, a surgeon who was born and grew up in Sierra Leone.

Tell the class that the story takes place about 1920 in Sierra Leone, Africa, and have them locate the country on the map. At that time it was a colony of England. If the story is used as part of a culture studies program, you can have the students compare Cole's classroom and conflict with their own school experiences. The story can then contribute to awareness of human differences and similarities.

The first question following the reading should form the basis for initial discussion of the story. Some children may have trouble with the other questions. You can help by encouraging them to think of similar examples from their own experience (e.g., classroom episodes). This, and making use of other stories, plays, and television dramas, will help emphasize the universal nature of those aspects of conflict they have encountered.

In English classes you may want students to compare an autobiographical study with other kinds of writing.

Vocabulary Words

prefect	translate	emergency
revenge	culprit	

Sharon Williams

THE STORY

Move, Feet, Move!*

Did you ever have trouble with a bully? You are going to read a story about a boy who had this problem. As you read, keep this question in mind: How did the storyteller handle his conflict with the bully?

This is not easy for me to say. But I must start by telling you I was the smallest boy in the class. Even now it makes me blush to write that I usually shared a desk with a girl.

We sat in the front of the room. That was how it was done in all schools in Sierra Leone. The smallest boys and girls were near the front of the room. As you moved toward the back, the students were of greater size. The largest sat in the last row.

Now, whenever the teacher left the room, he would appoint a *prefect* in his place. You would probably call the person a monitor.

The prefect stood in the front of the room, next to the teacher's desk. His job was to see that students continued with their work, with *no talking*.

This was an iron rule. If someone broke it, the prefect ordered him or her to be silent. If that didn't work the prefect wrote the person's name on the board. Or, he could order him to stand until the teacher returned. When the teacher came back, the culprit would be punished. Usually this was a whack with a stick—right where you sit!

Since I was close to the front of the room, the teacher often chose me as prefect. I suppose now it was rather funny. Picture this small-sized boy, which was me, standing in front of that class. I was ordering boys twice my size to shut up. Or I was telling them to stand up and remain standing until they got their punishment.

I think my classmates were very fair about this. They hardly ever tried to get revenge. I say hardly ever because sometimes there were threats. On those days, I was careful to leave school as quickly as possible. And I tried to walk next to Mr. Cole, who happened to be my father.

But one day I missed this protection. And this happened to be the day that the biggest boy in class had lost his sense of humor. I had ordered him to stop talking. He refused, but had to obey my order to remain standing until the teacher returned.

He took his punishment. But he vowed to take it out on me. I knew this was not an empty threat. And there I was, hastily departing the school, when I heard someone shout my name. Did I say "shout"? I meant "roar"!

"Hi, there," the voice ordered. "Wait for me."

Of course I knew who it was. I don't know why he ordered me to wait. To put it mildly, I did just the opposite. And he started running after me.

Now this boy was more of a man than anyone in the school. He was the oldest, largest, and strongest. His name was Mohammed Bundukar. During vacations, he ran a business. He came to school to better his position in the business world. He knew that reading and writing would help. I don't think he liked taking orders from one so small.

Anyway, he was raging mad that day and he chased after me.

In such an emergency, my tribe, the Krios, have a saying: *"Fut we'tin a it a no gi yu?"* You might translate it like this: "Dear feet of mine, have I ever refused you anything? Have I not eaten so that you may be strong? Please do your job and get me out of this mess!"

I have lived to tell you that my feet did not let me down. They did their job. This could be seen on that hot afternoon in tropical Africa. Like a small trim boat racing ahead of a full-sailed ship, I was beginning to break away. We sort of looked like the two different ships, too. Mohammed B. was in his flowing Arab robes and I was wearing short pants. Years later I understood how the English felt when their little ships took on the great Spanish Armada.

I ran, I sped! He bore down on me, but could never quite catch up. I continued to pull away from him. Then I noticed that people in the street were watching. They started to shout at him to "leave the little boy alone!"

"Bully!" they called out.

"Yeah, Bully!" I echoed in my beating breast.

Then I had an idea. Instead of getting away for good, why not keep just out of reach? Public opinion would do the rest for me.

It worked. More and more people took up the cry. I noticed that he slowed down. He was being beaten. Not by me, but by the shouts of the people.

I couldn't resist the temptation to stop. That was the last straw for him. He leaped at me and missed. He left me alone then. As I turned the corner into Foulah Town, I peeked over my shoulder and saw him walking back up the street. His head was hanging down and people were still shouting at him.

The next morning in school, he shook his fist at me. But the matter was over and he never tried again.

**Based on Kossoh Town Boy, by Robert Wellesley Cole (Cambridge University Press, 1960); portions reprinted in Lalage Bown, ed., Two Centuries of African English (1973).*

Understanding Conflict

1. *The two boys ran down the street and neither spoke. But there was communication. What message did the people receive? How did they know there was a conflict?*
2. *Can you think of another example where you could tell there was a conflict without words? What were the messages? (A good clue is to think of television programs where you know there is trouble before anyone speaks. How do you know?)*
3. *How was communication involved in ending the conflict?*
4. *Can you think of another conflict where public opinion mattered? That is, where a problem was settled by what watchers said or did?*
5. *Can public opinion make conflicts worse? Think of an argument at a baseball game. A player is arguing with the umpire. Can the people watching make things worse?*

The Challenge of the Desert

Purpose

This lesson uses a brief story and picture analysis to develop students' ability to conceptualize culture in terms of how groups have adapted to their surroundings. This human/environment interaction introduces important aspects of interdependence—between people and also between people and their natural environment.

The concept of change is also involved: technology has enabled people to alter their surroundings; modern technology tremendously increases that ability.

Areas of Study

Social Studies (geography, culture studies)
Environmental Studies
Science (optional)
Language Arts (optional)

Objectives

Students will—

Use a story to make a list of basic human needs that must be met in any environment.

On the basis of a picture study, describe different ways people have devised to provide shelter in desert regions.

From photographs, be able to infer that modern technology provides people with greater control over the harsh desert environment.

Suggested Time

2-3 class periods

Materials

Optional: photographic magazines dealing with desert societies.

Comments to the Teacher

Anthropologist Ina Corinne Brown has pointed out that "the most profitable way to look at culture is to see it as an adaptive mechanism, that is, to see what it does. In this sense a culture is a body of ready-made solutions to the problems encountered by the group. It is, as someone has put it, a cushion between man and his environment."*

In this lesson the students will be looking at culture in that sense. They will study pictures to determine a variety of ways people of different cultures have devised to fill one common need, shelter, in one kind of environment, the desert. The exercise should illustrate for the class the amazing ingenuity and diversity exhibited by groups in creating that "cushion" between people and their surroundings. Lessons such as this can help learners view cultural diversity as a sign of creativity in people, rather than merely note the "strangeness" of foreign cultures.

Because of this generalized approach to culture, the lesson is a good introduction to the study of other cultures.

Beginning the Lesson

Introduce the lesson by having the class read the story of Charles Parker. This is a good opportunity for students to work in pairs, quietly assisting each other with the reading and the listing of needs and resources.

Ask volunteers to read their lists and write them on the board. The basic needs, of course, are food, water, and shelter. Parker's resources consisted of the items he took from the jeep and, we can assume, a knife. You might point out that he counted on only one resource from the desert itself—wild animals. Everything else was the product of "civilization."

Ask the class if they think Charles Parker was clever in his plans. (They will probably feel that he did well.) If the children want to speculate on what happens to him, you might ask volunteers to write endings to the story; these can be read aloud later.

Next, ask what would have happened if Parker had not had the jeep, the food, the canteen. Could he have survived in the desert? How did the family of bushmen survive?

From this point you could talk about the harshness of the desert environment and ask if the children know of any groups that make the desert their home. They may have ideas from other courses, films, television, etc., or they may want to spend some time telling about desert survival stories they've read or viewed.

The story can be used as a way of introducing one or both of the following topics:

—types of environments, with the desert representing one of several major biomes that make up the surroundings people live in;

—culture as the combination of institutions, customs, etc. that each human group has developed in order to adapt to and alter its surroundings.

You may wish to insert a text lesson on either of these topics before proceeding to the photo study.

The pictures can be used in a number of ways, depending on course needs. Here are a few ideas.

1. If reproduction of the pictures is not possible, you can use substitutes or let groups of students take turns studying picture Set 1. Have them list similarities and differences in the ways people have used what the environment offers for shelter. They will notice obvious differences first: e.g., tents rather than adobe or mud huts. Encourage them to observe and describe in detail.
2. Use a map of desert regions in any good atlas. Note the different parts of the world represented by the photographs.
3. Simple research assignments can be used to build on natural curiosity:
   a. Do people live in other desert regions on the planet? How are their homes similar or different?
   b. Divide the class into groups. Each can prepare a report on other cultural aspects of the desert societies pictured: food, clothing, work, family.
4. Color photographs or slides are, of course, much more vivid for picture study. Let the students help prepare a bulletin-board display or slide show of desert settlements around the world. Back issues of the *Smithsonian* and *National Geographic* are useful sources; so is the National Geographic book *Nomads of the World* (1971). If you have, or can borrow, a camera, the class can help create its own slide show.
5. Use picture Set 2 to let the groups discover how modern technology provides much greater ability to alter the harsh desert climate—Las Vegas, of course, representing some sort of extreme in human alteration of the environment.

   Ask volunteers to describe ways in which modern technology has made life in the desert easier (houses, roads, swimming pools, stores, air conditioners, etc.). Students who have lived in or traveled through the Southwest can add their observations. Of course, if your class is located in arid or semi-arid country the lesson becomes one of observing immediate surroundings.

You might conclude the lesson by asking the students which kind of desert settlement they like most and why. Some may feel that cliff dwellings or nomadic life is more fun. Others will prefer the convenience of the transformed desert.

For evaluation and review, you can use these basic questions:

—In what ways does the desert place limits on how people live? (This may need rephrasing for some students: e.g., Why is the desert a harsh environment?)

—What are some different ways people have used to provide shelter in desert regions?

—Does your own environment limit the way you live? How?

—Does modern technology give people power to shape their environment? Explain.

Extending the Lesson

As suggested, the lesson can be used to introduce the study of human cultures.

Science classes can also be used to study ways in which plants and animals have adapted to desert life.

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*Ina Corinne Brown, *Understanding Other Cultures* (Englewood Cliffs, N.J.: Prentice-Hall, 1963), p. 5.

THE STORY

Stranded

Read the following story. When you have finished, go back over it and make two lists. In List 1, write all the things Charles Parker needed in order to stay alive. In List 2, put all the items, or resources he could use.

Charles Parker had not seen the rock until it was too late. Then there was a sickening thud as the jeep struck it. Now he stood on the burning sand and looked at the damage. One wheel, raised off the ground, was still spinning slowly. He could tell at a glance that the axle was bent beyond repair.

It had seemed so easy to travel alone across that part of the Kalahari Desert. In a few hours, he would have found one of the mining camps.

Now, suddenly, the simple trip had turned to danger. He gazed around the landscape of endless sand and rock. He knew he must be at least 15 miles from the nearest settlement. How was he going to survive?

Should he stay with the jeep? At least that offered some shade. And maybe an airplane would spot it.

No, he crossed off that idea. No planes flew over that barren stretch of desert. He was better off to start walking.

Maybe he could make it to a camp or a road.

Parker checked his supplies. One tin of biscuits, four ounces of dried meat, a half-canteen of water. That would be enough to last three days at the most.

He pulled the canvas tent off the jeep. He could use this to protect himself from the sun. He would have to travel at night.

He waited until the sun was low and then set to work. He drained the water from the radiator into the canteen. The rust-red liquid filled it.

Next he took apart the spare tire and pulled out the inner tube. He cut a hole in it with his pocket knife and put the rest of the radiator water into this "water bag."

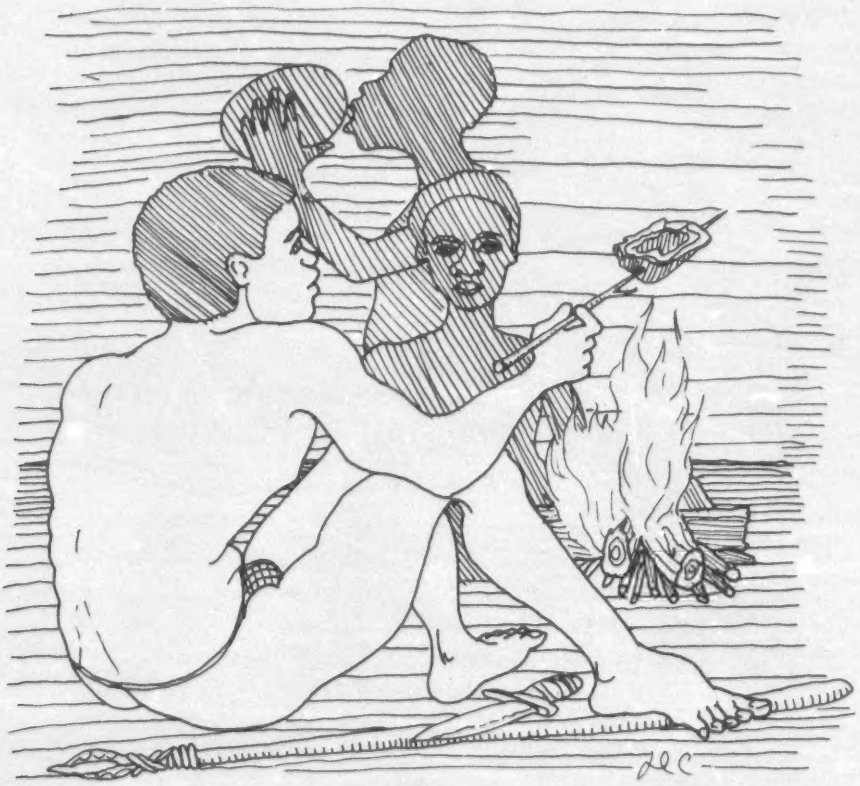
He took apart another tire and let the air out of that inner tube. He could carry this with him and later make a slingshot from it. With luck, he might kill some wild game, such as a lizard or bird. There were a few scrubby plants around but he could not tell which might provide food.

Parker was not ready. One last idea came to him. He unscrewed the jeep's mirror and put it in his pocket. It might come in handy to signal for help. If there was any help to be found.

It was nearly dark now. He began walking slowly toward the west, where he could see a row of low hills. The sand was still warm beneath his feet. He wondered what his chances for survival were.

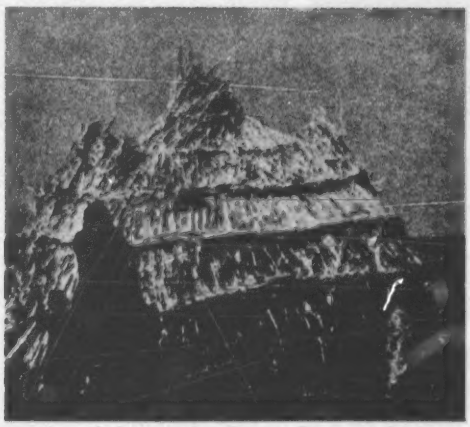
Less than 20 miles away, a family was preparing an evening meal. Charles Parker did not know about them and they knew nothing of him. The family squatted around a small fire, roasting meat. They drank water from large containers which were ostrich eggs. Near them lay their spears and knives.

This was a family of Kalahari bush people. They had always lived in this desert. As far back as their legends went the bush people had always lived here. Hundreds of years ago, they had learned to survive in the desert.

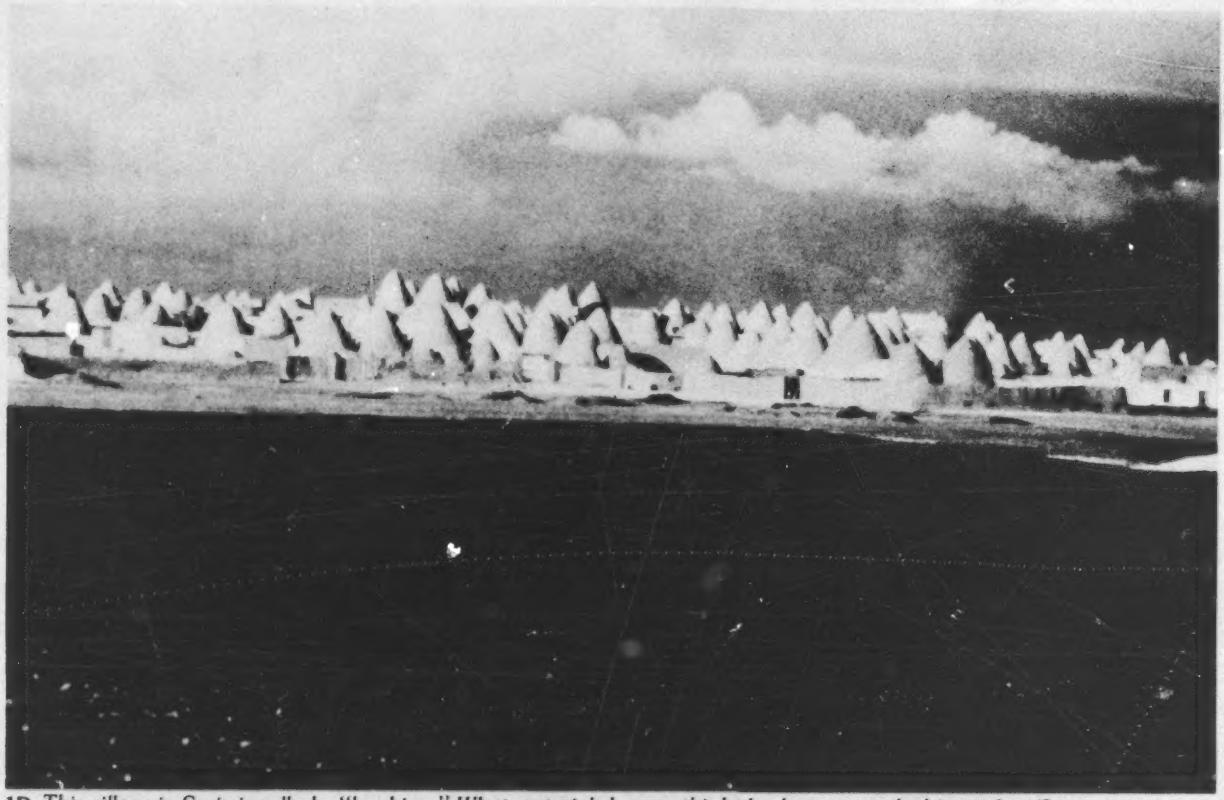


1A. *An adobe pueblo in New Mexico.*

1B. *Tents of nomadic herdsmen of the Hindu Kush.*



1C. *A rush hut in the Gezira Plain of Sudan.*



T M Oberlander

1D. *This village in Syria is called a "beehive." What material do you think the houses might be made of?*

Alan Ritch

2A. *This is the city of Las Vegas at night. How many things can you list that are not part of the natural desert environment?*

2B. *Hebron, Israel.*

United Nations

Alan Ritch

2C. *This is an aerial view of Las Vegas, Nevada.*

Planning a Park

By Cathryn J. Long

Purpose

This lesson gives students a beginning in shaping their own environment by planning a hypothetical park for their community. As students interview older citizens and compare their preferences with others in the class, they will begin to recognize that all planning (local and global) involves conflict resolution—the reconciliation of various interests. As groups of students set out park plans, their central task is to identify and handle those conflicts. Encountering and overcoming the problems of joint planning and actually producing a final plan are important, confidence-building experiences.

Areas of Study

Social Studies (community study; mapping)
Language Arts (interviewing; oral presentation)

Objectives

Students will—
Articulate their own wishes for a small park.
Interview an older person on his or her wishes for park features.
Discuss with others ways to reconcile different interests.
Work with a small group in creating a park plan all members can agree to.
Assist in oral presentation of park plans.

Suggested Time

4-10 class periods

Materials

Magic markers
Tag board
Newsprint

Comments to the Teacher

This lesson has several parts and will give children practice in skills of mapping, interviewing, oral presentation, and criticism, as well as conflict resolution. The aim is for students to see how the elements of planning fit together, recognize where snags may develop, and be ready to handle them. Two kinds of preparation may be useful in your class: first, some discussion of kinds of conflict or disagreements and the ways we handle them (using current reading or pictures as sources); second, an exercise in mapping the school playground to limber up that skill.

Teachers who have used this lesson find it fits in well with globe- and map-use units and provides a good introduction to the study of cities.

1. Begin the lesson by telling the class they have the chance to plan a square-block park for their community, to be used mainly by elderly people and children. Their job is to determine what they want in the park and what older people want. Then they must decide what should actually be put in the park.

   Ask about the parks that class members have been to and what they enjoyed there. Encourage them to bring in pictures of parks they like or to draw pictures of favorite park features. These may include play equipment such as slides and backboards as well as natural features like ponds and trees. Post a list of class wishes for the park.
2. Next, ask each child to interview an older person about desirable park features. The class questionnaire can be very simple:

   a. If you could plan a square-block park, what would you want in it?

   b. How do you think the desires of older people and those of young children can be filled in the same park?
3. When questionnaires are brought in, make a list of the results, next to the list of what your own class wants in the park. Discuss the conflicts revealed. Can some people have quiet for reading on a bench when they are next to a slide full of shouting kids? Can you fit a lake and a baseball diamond in the same place? Emphasize the limits to your park space. Would there be less conflict if

the park were larger or without bounds?

Encourage students to think of ways to handle the conflicts of interest. A hedge, for instance, might separate runners and noise from a quiet sitting area. Old and young might give up some of their first choices in favor of facilities both could enjoy.

4. Once students have the idea, divide them into groups of three (for best conflict-interaction) to draw up original park plans. Have each group work out a rough draft on newsprint, to be approved by the teacher. Then they can draw final plans with magic markers on tag board (or some other heavy material) for an important-looking final product.

   Be sure groups focus on taking care of differing needs and interests in their plans. The children may disagree among themselves on the plans or ways to use materials. Let them know that this, too, is legitimate disagreement and that they can handle it by give-and-take, compromise, etc. You can act as a floating mediator, helping to clarify disputes and reminding group members of possible alternative paths of action.
5. Ask each group to present its final plan to the rest of the class. This will promote good feelings and pride among group members and provide a chance to use oral presentation skills. Ask the class to evaluate the plans in terms of how well the wishes of old and young are met. Handled with care, this can help children learn both how to make and how to take constructive criticism.

Extending the Lesson

Share the plans of your class with their interviewees or other older people. A book of photos of the plans for the park might be taken around, or invite the public to a class show with the plans on display.

Once children have tried planning, they should be more interested in how it is done locally. Take the class to visit the Parks Department of your city or invite a town planner to talk with your class. Ask particularly how he or she finds out what people want and how decisions are made when there is disagreement.

Communication Tools

Purpose

The relationship between technology and communication is complex. Students at this level can begin to recognize the kinds of tools we and others use to communicate with; and they can learn to evaluate new inventions in terms other than "newest is best." These activities represent a first step in developing the ability to identify choices and alternatives in the management of problems such as technological change.

Areas of Study

Social Studies (U.S. history, technology, culture studies)
Language Arts (handwriting)
Art (photography)
Science (technology)

Objectives

Students will—
Keep a record of the tools involved in their own communications (received and sent) for a week.
Write an imaginary communication record for a child in another society or historical period, and compare it with their own.
Use a variety of writing tools, and time their performance with each to see how new technology speeds up communication.

Comments to the Teacher

A. To encourage awareness of the tools we use for communication, have students keep a record of their own communications for a week. Ask them to note down ways they send and ways they receive language messages. Their records should include such diverse tools as pencils, loudspeakers, neon signs, and the telephone. Compare records in a classroom discussion, and talk about how recently each tool came into use.

Tie this activity into U.S. history or culture studies by asking students to write imaginary communication records for a child their age in 18th century America, or in one of the societies you are studying. You can even try writing on clay tablets. How does the difference in technology affect the way people communicate?

B. Stress the fact that new technology speeds up communication, using this classroom experiment: Choose a simple message. Have ready a set of "scratch pens" (the kind you dip in ink) and washable ink; a set of ball point pens; and a typewriter. Pass out scratch pens, ink, and

paper. Teach students how to use the pens. You may want to bring in some samples of the elegant old-fashioned handwriting done with these pens (a facsimile of the Declaration of Independence is a good example). Assign a couple of students to be timekeepers, as everyone copies your message with scratch pens. Then, pass out ball points and time the writing again. If no one in your class types, invite a secretary to come in and type the message, also timed. A final step might be to time the photocopying of the typed message. Have students graph the timing results. Discuss the advantages and disadvantages of each writing tool. Is it always important to communicate quickly?

C. We often assume that "newest is best." Encourage students to evaluate new inventions by concentrating on the qualities of a much-hailed older invention, such as the camera. You may want to study the invention itself in a science lesson, by constructing pinhole cameras. Look at a variety of old and newer photographs. Discuss ways the camera is used, and improvements that have been made.

When the camera was first invented, some people thought it would naturally replace painting. Go through your textbooks, or other books that include photos and artwork as illustrations. Talk about the value of photos in some cases and artwork in others. Ask students to think of how the feeling or message would be different if what was presented in a particular case by a photo had been a drawing, or if a painting was replaced by a photo. The same can be done for advertisements.

D. In science classes, you can explore some of the advantages and disadvantages of modern developments in communication. Some examples:

1. *Space satellites—and their variety of uses in such areas as message communication, weather forecasting, and more accurate mapping. How do these new developments help us?*
2. *Citizen Band radios—especially if you have students who are intrigued by them. What advantages would they serve, say, to a truck driver traveling alone for days at a time, or to a community facing a crisis, such as a storm or a lost child? Are there disadvantages (interference with TV reception; possible choking of air channels)?*
3. *Use the Reader's Guide or New York Times Index to read to the class the latest scientific developments in earthquake prediction. Then tell the class that in China, and a few other countries, people have looked to the behavior of animals for earthquake warnings (cows won't graze, animals are agitated, etc.). If you lived (or do live) in an earthquake zone, which would you rely on for warning and why? (No matter what answer the students give, you should be able to build toward the generalization that modern science/technology is not a magic wand that automatically solves problems or improves our lives.)*

TV or Not TV

Purpose

Children at this age can begin to explore the possibilities of the television medium, and to view the omniscient TV screen with some judgment. These are some of many activities involving the media that can contribute to increased competency in making sound judgments.

Areas of Study

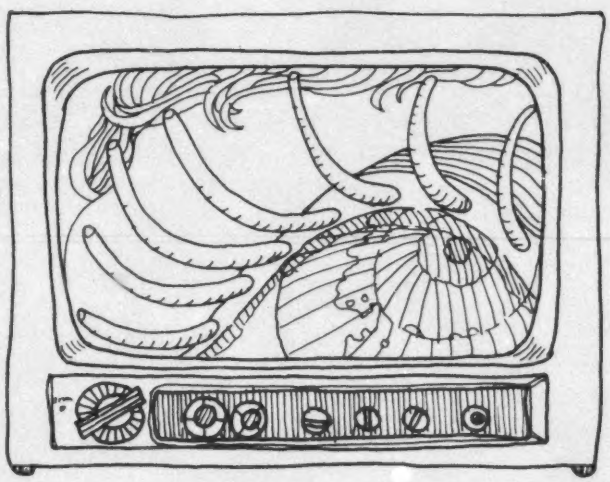
Language Arts (observing, comparing, analyzing evidence)
Social Studies (polling, collecting data)

Objectives

Students will—
Compare a book and a TV program with similar themes and note the main differences.
Identify the information in at least one commercial and describe how it appeals to viewers.
Give examples of some possibilities in TV programming.
Explain a new way they would like to use TV.

Comments to the Teacher

A. Compare TV viewing to reading, to get at the special qualities of each. First, conduct a class poll of favorite programs; then collaborate with the school librarian in



locating books that include similar themes and settings. Include fiction and nonfiction. Have groups of students whose TV tastes agree read these parallel books. Each group can then report to the class on a book and a program. Ask what features of each they like, and what the main differences are.

B. Even students at this age can begin to analyze commercials. Watch a commercial as a class; or assign individual students to analyze commercials they especially like or dislike. Either way, you will want to allow for several viewings—so the whole process may take a few days to complete. Make up a simple fill-in chart for students to work with. Possible chart items are:

—Length of commercial (a watch with a second hand is needed for this)
—Written and spoken messages
—Personality of narrator/main character
—Number and kind of scene or pictures
—Dramatic action (is there a story?)

Conclude with questions that require students to use the data they have collected:

1. *Does the commercial tell you what you think you should know in order to make an intelligent decision on whether to buy?*
2. *Does it appeal to you? Why or why not?*
3. *Do you think the message is "honest" or is it trying to convince you to buy something you don't want or need?*

C. The range of possible TV programming is not always clear to students. Have the class go through a TV guide and check all the shows they have never seen. Apart from the "adult" programs, what kinds are least known to your group? Use this activity to make up a list of programs you think your class could understand. Encourage students to see them and to report to the class as a whole.

D. It is often said that American television isn't used as well as it could be. Discuss some kinds of TV other than the largely entertainment-oriented commercial stations, such as:

—the Public Broadcasting System (educational TV);
—nationalized stations in other countries, supported by taxes (such as the BBC);
—closed circuit TV, used for teaching and for sports events.

Check library media centers or film libraries at universities. You should be able to find programs the class will find appealing and yet more rewarding then the usual TV fare.

Ask students to tell how they would like to see TV used. Get them started with questions: How could TV help more with shopping? How could it make your work or your parents' work easier? How could it help you talk better with others around the world? How could it be more fun?

E. Judging television viewing. One of the most fruitless exercises schools can engage in is to moralize about watching TV—as does one social studies text which shows a child in front of a television set with a big X drawn across the screen. Students in this—or any other—age group are going to watch hundreds of hours of television unless they are actually prevented. Given this fact, there is much schools can do to help young people become more discerning, and perhaps more selective, in their viewing.

Peer group influence can be important. Class discussions of what makes a program good may help some of the better programs bubble to the surface. Also, without sermonizing, it is possible to talk about the dangers of television's heavy diet of violence. You might explore this from the perspective of how the class feels about having younger children (especially brothers and sisters) exposed to too much violence.

Besides moralizing, another pitfall to avoid is transmitting the message that only programs with some learning value are worthwhile viewing. This would set the school or teacher in opposition to popular culture, and that is bound to be a losing battle. In the first place, viewing for purposes of entertainment is healthy—within limits. Second, many educational programs are needlessly dull and lifeless. You might take one such and, after viewing it, have the students—in groups or as a class—work out a set of directions for changing the program to make it more appealing.

Missing the Point

Purpose

Part of understanding communication is understanding failures in communication and their consequences. Common barriers to the clear sending and clear receiving of messages are: misinterpretation, prejudice, ethnocentrism, and cultural differences. In this series of activities, the class will encounter some of these barriers and explore the consequences. The experience, especially if amplified and reinforced in later grades, will help develop the capacity to view the world with less ethnocentric bias.

Areas of Study

Language Arts (clear communication)
Social Studies (culture studies, ethnocentrism)
Media (analyzing plots)

Suggested Time

2-3 class periods

Objectives

Students will—

Give examples of reasons for miscommunication and hypothesize about the consequences.

Find examples of miscommunication in television comedies.

Recognize that judgments of other cultures is often based on misunderstanding messages.

Understand the importance of viewing other cultures without judging forms of behavior that seem strange.

Comments to the Teacher

This series of activities can be undertaken at any time, but it is probably most valuable when used in connection with the study of other cultures. After the class has learned about at least one other culture, talk about what seemed strange or odd in their ways of living, and then proceed with these episodes.

Activity 1. The Game of Rumor

This is an excellent way to develop awareness of how easily messages are distorted—either in the sending or the receiving. If you're not familiar with the game, it works like this:

Bring one student to the front of the class, after instructing the rest of the class that each is to pass on a message as clearly and accurately as possible, without leaving out any details. Whisper the message to the first student. It should be simple but detailed, for example:

Jack Walsh was a carpenter. He and his friend Bill Smith, a plumber, had an argument. They always argued over which team was better, the Bears or the Giants. When the Bears beat the Giants 37-6, Jack felt he had won the victory himself.

(Depending on ability levels, you may want to simplify this message or make it more complicated.)

Whisper the message to the first student. He or she then calls someone's name, the person comes to the front of the room, and Student 1 whispers the message. Student 2 passes it onto someone else. Allow no talking, no repeating, and no writing. Continue to the last student, who then writes down the message as he or she heard it.

Compare the written message with your original version. (It may be useful to have both written on the chalkboard.) Have the class point out errors and distortions. In some cases, you'll find the whole meaning has been lost. You might also want to spend some time seeing if they can locate where particular distortions occurred, to see if they were in the giving or receiving.

Exploring the Consequences

Once the class has seen how easily miscommunication occurs, it can begin to consider how this can lead to problems for people. As an assignment, have the class watch a situation comedy on TV. (The "situation" almost invariably involves a fouled-up message.) Check the TV listings and assign a number of different programs. Their task is to find out what missed messages occurred and how this led to trouble.

The next day ask for reports. There should be plenty of material for discussion and they will recognize the parallels with the game of rumor.

Activity 2. Communicating Across Cultures

When studying other cultures, texts will often give examples of misunderstanding, usually based on ethnocentrism—even if the word isn't defined. Outsiders judge people whose behavior seems odd or bizarre. A great deal can be gained by exploring some of these incidents and considering the possible consequences of such misunderstanding. This is also a good way to demonstrate that action or behavior communicates just as speech and "silent language" do.

Here are some brief episodes to use in conjunction with whatever cases you encounter in your text:

1. Jane Smithers was a teacher. Her first job took her to a Navajo (Indian) reservation school in New Mexico. Jane was excited about the job. Being white and also from a northern city, she knew little of Indian ways. But she was eager to learn and to help improve education in the Navajo schools.

But from the very first day, things went wrong. The children never did well in tests. They were eager to learn and they did their work. But when test time came, she was always disappointed. Ms. Smithers tried everything she could think of. She talked to her best students and urged them to do better. She offered prizes to the person with the highest score.

Allen Hawkins

Still when the next test came, the same thing happened. It was as though no one wanted to do well. She began to think the Navajo were lazy or didn't care. She had heard that kind of thing a lot. "Indians are lazy," people said. "They don't want to work."

What was wrong? What kind of judgment was Ms. Smithers making about the Navajo? Was her judgment right?

One day she talked to one of the parents. She told the man her problem. She said, "Your son could be a good student. But he doesn't try. Would you talk to him and see what the trouble is?"

The father shook his head and smiled. "I don't need to talk to him," he said. "I know what is the trouble." And then he explained: "Among the Navajo it is wrong to try to push ahead of others. Only a showoff would do that. We believe it is more important to help each other. So, if some are not getting good tests, others will not try to beat them in the scores. That would be showing them up."

Questions

1. *What lesson did the teacher learn?*
2. *What harm could have been done if she had not learned this lesson? (Answers will vary)*
3. *Suppose someone said to you: "I've been to Greece. I know those people. They are loud and rude." Would you believe this judgment? Why or why not? (Students should be able to draw the inference that the person might not have understood the culture.)*

2. Harvey Brown was a high school student. As part of a special program, he was sent to Brazil to study for a year. He would be staying with a family named Vargas.

Mr. Vargas met Harvey at the airport. And right away something happened that bothered Harvey. When they talked, Mr. Vargas stood with his face almost touching Harvey's. Harvey took a step backward. It was not very comfortable to be that close and try to talk. But no sooner did Harvey step back than Mr. Vargas stepped forward. They were nose-to-nose again.

If people were watching, they must have thought it was a strange sight. Harvey kept backing up so he could talk to the man. And Mr. Vargas kept edging forward. They went down the whole airport hallway like that, Harvey backing and Mr. Vargas advancing.

Questions

1. *How do you suppose Harvey would have described this in a letter to his parents?*
2. *Do you think he might begin to make false judgments of Mr. Vargas—or all Brazilians?*
3. *Can you think of some custom that might be common in Brazil that Harvey didn't know about? (The custom, of course, is to stand very close to the person you're speaking with. Many Americans find this unsettling in Latin American countries.)*

These examples are adapted from *The Silent Language* by anthropologist Edward T. Hall. The book contains numerous other examples that you could easily write up into episodes for the class to consider. You might deal with Hall's title, too, and ask the students what he means by "the silent language." They should be able to give other examples of how behavior or actions send messages.

Before reading the next episode, you might ask the class what things in our culture might be hard for a foreign visitor to get used to. They will probably have trouble with this because our cultural patterns seem "right" and "natural;"

Jim Levine

in fact, it's hard for us to picture different ways of doing things. This third episode is adapted from an account by a Chinese scholar who visited the United States in 1899—Hwuy-yung, *A Chinaman's View of Us and of His Own Country* (London: Chatto & Windus, 1927).

3. Their clothing is very strange. It is tight and so uncomfortable I could not bend my knees. They have a great number of slits in their clothes leading into small bags. This is a curious device for storing many items, such as coins, a cloth for the nose, a watch, paper, tobacco, pipe, matches, and many other things. I counted three in my trousers, as many as 5 in my jacket, 4 in my little undercoat, making 12 in all. Surely if they put an object in one of them, they may have to hunt through all 12 to find it again. . . .

I went a moon before with my instructor to see the game they call Foo-pon (football). It is played in winter season and requires strength and activity. Within edge were three ten thousand men and women. They came from what place to watch?

The game was same as a battle. Two groups of men struggling. These young, strong, quick men, what do they do? Men on one side try to kick a goose-egg pattern ball between two poles that form a gate or entrance. They run like rabbits, charge each other like bulls. They knock each other down trying to send the ball through the enemy's poles. When ball is kicked good and then caught, the voices of the people burst forth like a huge wave dashing against a cliff. Men and women mad with excitement yell and scream at the players.

Questions

1. *What were the slits leading to small bags?*
2. *How would you describe football to the Chinese visitor?*
3. *Do you think the Chinese scholar might make mistaken judgments of American culture?*

Who Likes Animals?

Purpose

The two short stories and poem have to do with people's feelings about animals. One story is by the great Russian novelist, Turgenev; the other, by a 10-year-old girl from India; the poem is a traditional Mexican verse of unknown origin. The point of this brief collection is simple and doesn't require a great deal of analysis: people throughout the world have special feelings about animals. The topic could have been houses, secret places, friendships, mothers—just about anything. By exposing students to common themes in artistic expression from various cultures, you will help them internalize the notion that all human beings share common needs, interests, and concerns.

Areas of Study

Language Arts (reading, poetry, creative writing)
Music)
Art) optional
Dance)

Suggested Time

1-2 class periods

Objectives

Students will—
Recognize that people in all cultures have special feelings about animals and pets.
Describe a special experience of their own involving animals.
Strengthen their awareness of basic human commonalities.

Comments to the Teacher

Simply reproduce the stories and poem for student reading or for reading aloud. Talk with the class about what the feelings are and point out that the readings come from three different countries. Ask volunteers to write their own stories or poems about special experiences they have had with wild animals or pets. You don't have to lean too hard on the goal of the lesson—that people everywhere share common, special feelings about animals; the students will grasp the idea readily enough. This will be especially true if you follow through with other stories from around the world that deal with other common themes.

Extending the Lesson

This simple but important idea is easily extended to other means of expressing feelings—art, sculpture, music, drama, and dance.

THE STORY

The Sparrow

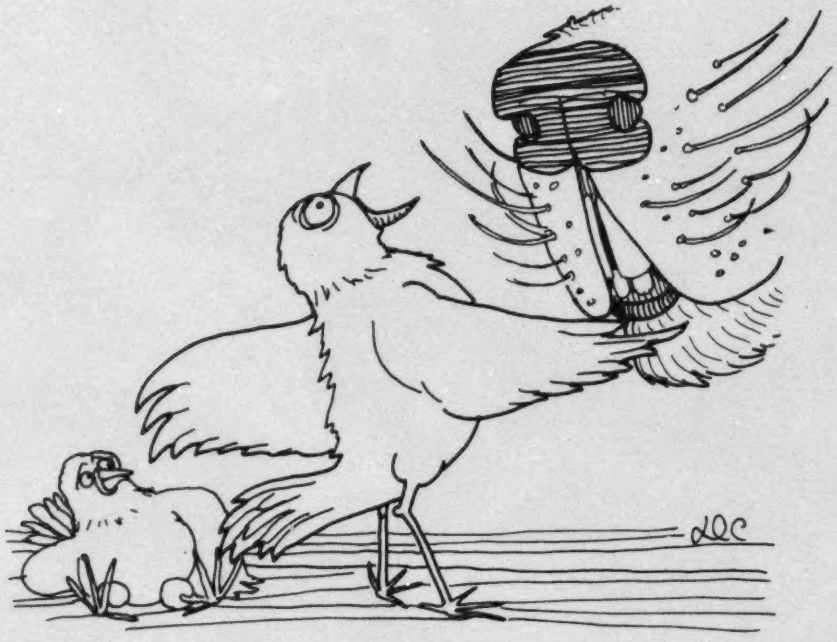
by Ivan Turgenev
—a famous Russian writer who lived in the 19th century

I was returning home from a day's hunting, walking toward the house along a path in my garden. My dog was running ahead of me.

Suddenly, the dog slowed her pace and crept forward. She had caught the scent of game.

I looked down the path and saw a young sparrow. It had a streak of yellow near its beak and a bit of puff on its head. Clearly it had fallen out of its nest. (A strong wind was swaying the birch trees.) The tiny bird sat there, trying helplessly to flap its wings. But it was too young and the wings were of no use.

My dog was stealing closer when suddenly an older black-chested bird fell like a stone right in front of the dog's face. All its feathers were standing on end and it was uttering a desperate, pitiful chirp. It hopped once and then again in the direction of the dog's jaw.



The bird had thrown itself in front of the dog to shield its young one. But its own small body was trembling with terror. Its little voice was frenzied and hoarse, and it was numb with fright. The bird was sacrificing itself!

What a huge monster the dog must have seemed to the mother sparrow! Even so, it could not bear to stay on its high, safe perch in the tree. A force stronger than its will to remain alive made it hurl itself to the rescue.

The dog, named My Treasure, stopped still and then backed up. He, too, seemed to recognize this force.

I quickly called off the dog and we continued on our way. I was awed.

Yes, do not laugh. I was awed by that small, heroic bird, by its impulse of love.

Love, I felt more than ever, is stronger then death or the fear of death. Only through love is life sustained and nourished.

THE STORY

*Goodbye Mr. Chips!**

by Kavita Kapur

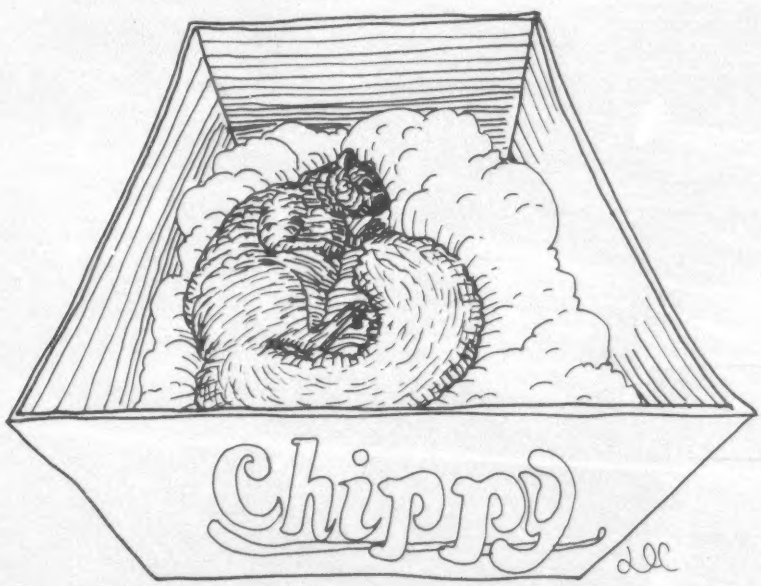
age 10, India

Squirrels are lovely little creatures, as I have learnt from experience. It had always been my greatest wish to pick up a squirrel, but my wish seemed never to come true.

But the other day I was taking a walk alone in my garden when I heard a soft thud, and looking down I saw a baby squirrel had fallen out of a tree and was on the ground beside me. The little thing was too stunned to move, so I gently picked it up and carried it in. I quickly prepared a box with some soft cotton-wool inside, and placed the squirrel in it.

By this time my family came, and since we are all animal lovers we were greatly excited and happy. We watched over it like birds over their eggs, and soon the tiny ball of fur stirred. I dashed to the kitchen, warmed some milk and put some into a dropper. Unfortunately the first time we put it into the animal's nose!

At last the poor fellow, obviously tired and fed up of seeing us standing there helplessly, caught hold of the dropper and began to suck milk with great tranquillity.



As days passed it grew disgustingly fat, but could still rush about at a remarkable pace. We christened it "Chippy."

Chippy, I am sorry to say, did not have good manners. I once woke up in the middle of the night to see Chippy scampering up and down my father who was asleep, peacefully unaware of what was happening. I tried in vain to catch the little fellow, but did not succeed. At last I lured Chippy into a trap by offering him bread soaked in milk which made his mouth water. As he came nearer I pounced on him and put him back in his box.

Every member of our family used to come home from school, office, etc. and enquire about Chippy. Even my father talked to him!

One day, I upset the sugar bowl and before I could say "Christopher Columbus" Chippy was on the tea-tray eating sugar! After this he got very spoilt for everyone fed him sugar.

I came home from school one day and could not find Chippy! I searched frantically and at last found him curled up, fast asleep, in my father's coat pocket.

I knew I was lucky to have him, but I had a feeling he was going to leave us and run away soon. I was right, for on coming home one day, I learnt that the "bird had flown."

I was not very unhappy for I knew that Chippy was supposed to be a wild, free animal. We went to have a look at his family tree, but there were so many squirrels there it was hard to tell which one was my very own Chippy. I then realized it was "Goodbye, Mr. Chips" forever.

**Shanker Pillai, Children's Book Trust, New Delhi, India.*

THE POEM

*Don Gato**

Traditional Mexican rhyme

English words by Margaret Marks

1. Oh, Señor Don Gato was a cat,
   On a high red roof Don Gato sat.
   He went there to read a letter,
   meow, meow, meow,
   Where the reading light was better
   meow, meow, meow,
   'Twas a love note for Don Gato!

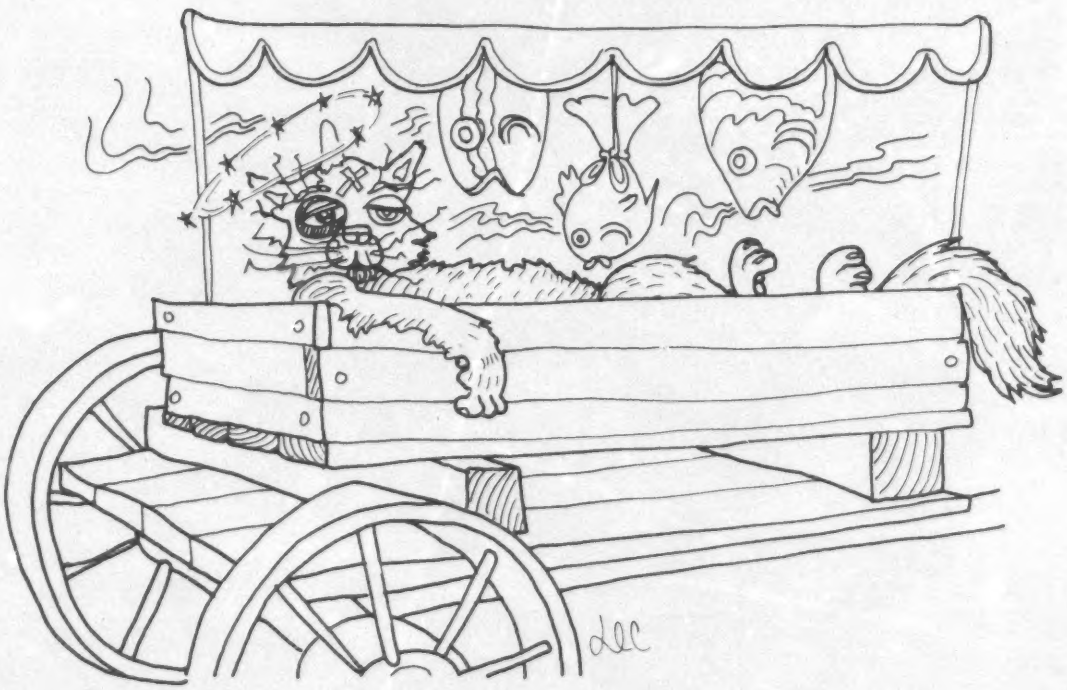
2. "I adore you!" wrote the lady cat,
   Who was fluffy, white, and nice and fat.
   There was not a sweeter kitty,
   meow, meow, meow,
   In the country or the city,
   meow, meow, meow,
   And she said she'd wed Don Gato!

3. Oh, Don Gato jumped so happily
   He fell off the roof and broke his knee,
   Broke his ribs and all his whiskers,
   meow, meow, meow,
   And his little solar plexus,
   meow, meow, meow,
   "¡Ay caramba!" cried Don Gato!

4. Then the doctors all came on the run
Just to see if something could be done,
And they held a consultation,
meow, meow, meow,
About how to save their patient,
meow, meow, meow,
How to save Señor Don Gato!

5. But in spite of everything they tried
Poor Señor Don Gato up and died,
Oh, it wasn't very merry,
meow, meow, meow,
Going to the cemetary,
meow, meow, meow,
For the ending of Don Gato!

6. When the funeral passed the market square
Such a smell of fish was in the air.
Though his burial was slated,
meow, meow, meow,
He become reanimated,
meow, meow, meow,
He came back to life, Don Gato!



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A Simple Chocolate Bar

Purpose

This final lesson will broaden the students' understanding of how they are linked to others by challenging them to think of systems on a global scale.

Objectives

Students will—

Describe how a candy bar illustrates the working of global systems.

Recognize that a breakdown in one part of a system affects other parts.

Comments to the Teacher

For this lesson, students should be divided into seven groups. They will consider a very simple item: a chocolate candy bar. Bring one to class as a prop to focus students' attention and ask them to imagine the following story:

Suppose we think of a small town where most of the people earn their living working in a candy factory (Hershey, Pennsylvania, is an obvious example). Appoint (Group 1) to represent the candy town.

Ask the class what goes into a candy bar. Besides sugar, chocolate, and nuts, you might mention corn syrup and coconut.

For each of these items, identify on a world map or globe where it comes from:

—*Chocolate comes from cacao seeds, cultivated, among other places, in central Africa. Appoint Group 2 to represent the Africans who grow and sell cacao seeds.*

—*Sugar might come from a Caribbean island (Group 3).*

—*Coconut from the South Pacific (Group 4).*

—*Corn syrup from the corn fields of Iowa (Group 5).*

—*Nuts from Brazil (Group 6).*

In addition, the candy needs a paper wrapper, which might involve a lumber company in the Pacific Northwest (Group 7).

Make sure that the children are well aware of the wide geographical distribution of each of these. Then ask the students how their groups might be affected by each of the following events:

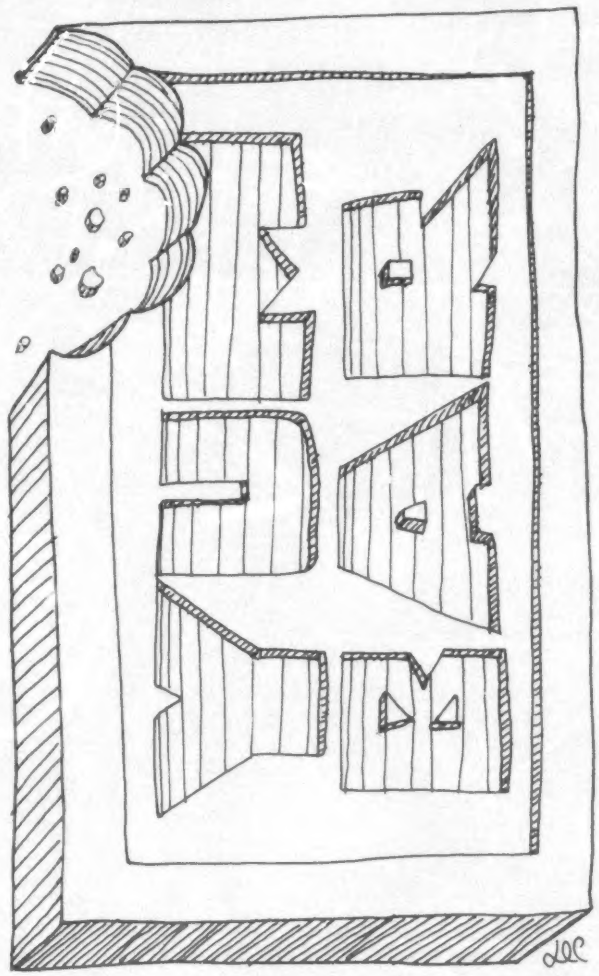
—*A drought in the Midwest damages the corn crop, making corn syrup hard to get.*

—*A good advertising campaign on television makes many more people want to buy this particular brand of candy bar.*

—*A tropical storm destroys the plantations that sold their coconuts to the factory.*

—*A revolution in a Caribbean island cuts off an important supply of sugar.*

—*War in central Africa involves the cacao regions.*

—*The workers in the candy factory go on strike for higher wages.*

It is important that the children not be overwhelmed by the potential catastrophes. Make sure that they see that none of the negative events will necessarily wipe out the candy bar industry. But these calamities would make things difficult for everybody involved. And that's the key concept: that even with a simple thing like a candy bar, we are mutually dependent on people scattered all over the world and on events that we might not even be aware of.